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SOME ITALIAN TOWN GATES

By Samuel Chamberlain

Illustrated with Lithographs and Sketches by the Author

AMONG the most priceless and monumental relics bequeathed by the Middle Ages, fortified town gates undoubtedly assume a first rank. The essence of the troubled and war-torn life of the Dark Centuries seems to be embodied in these heavily protected approaches to medieval citadels. Walled towns, gaunt and frowning, become human and burst into the semblance of a wan smile at those rare intervals where gateways are pierced in them. Your mason of the Middle Ages, after heaping up vast and monotonous walls of stone, often seized upon the decorative possibilities of a portal with enthusiasm, a fact for which one may be everlastingly thankful. It is interesting to observe how the various defensive elements, which had to be incorporated in a feudal gateway, grew to assume a decorative aspect. Escutcheons crept into unadorned axes, and the corbelled openings, through which the unhospitable inhabitants were wont to pour boiling oil, developed pointed arches and even a suspicion of tracery. Saw-toothed parapets which once shielded archers and catapult heavers became as superfluous as the buttons on a business man's coat. What at first were severe, unembellished caverns in the wall, guarded with moats and massive oak doors and devastating slits for sharpshooters, were transformed gradually into rusticated portals and finally into baroque affairs which bore no pretense of being anything but ornamental.

One doubts whether the fortified gateway flourishes anywhere in greater abundance and variety than in the hill towns of Italy, those one-time heavily armed citadels whose very existence depended upon the invulnerability of their defenses. San Gimignano, that unforgettable reminder of medieval majesty, now populated by droning guides and milk chocolate merchants, has several magnificent arched openings in its bald and blistered fortifications. Probably the most dramatic one, shown in the present sketch, is the formidable bulk of masonry which rests at the top of a steeply inclined road, dominated by one of the many gargantuan towers of the ancient city. There is little condescension to beauty here, but the rugged mass piles up into something that is very handsome indeed.

MODENA

FROM THE ORIGINAL LITHOGRAPH

The gateways of Sienna have a different

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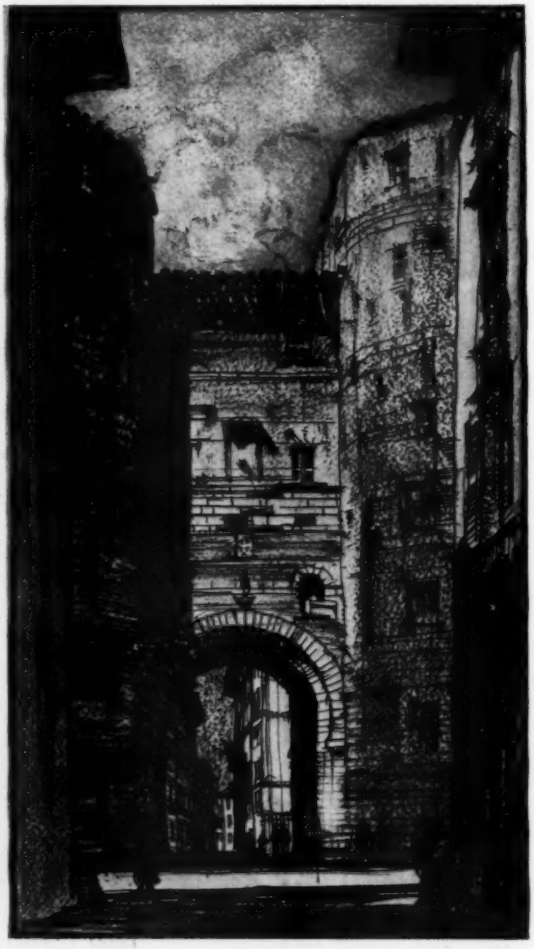
XUM

character. The brick walls are impressive in height. yet they do not give the impression of being impregnable, and the regal portals betray not a trace of the bellicose. Coats of arms and wall paintings brighten their reveals, and all vestiges of moats and oaken doors have disappeared. A pompous Caribinieri is there to scan one's luggage for hidden turnips, that is all. For sheer splendor of detail, the slender portal which crowns a steep flight of stairs leading up to Sienna's striped cathedral has few equals, glistening as it does with the most immaculate of carved ornament hewn from flawless colored marbles. Weeping clouds hovered continually over Sienna during a recent visit, and made sketching this or any of the town gates of Sienna an impossibility. Pondering now of this famed city, I retain the impression of muddy streets, of sidewalk cafes and much Cinzano, of hours spent thumbing portfolios of Alinari photographs and of a ree-fined "pension de famille" with service (and clients), exactly as one finds them in a Russell Square rooming house. Boiled potatoes and Brussels sprouts "a l'eau" supplant the good old spaghetti and oil-fried vegetables in this shrine of the Nordic, and restrained comment on last night's bridge hands replace the customary raucous and gutteral conversations of Chianti-soaked peasants. It all seems very distressing, but Sienna has become incurably adopted as a retreat for the eminently respectable.

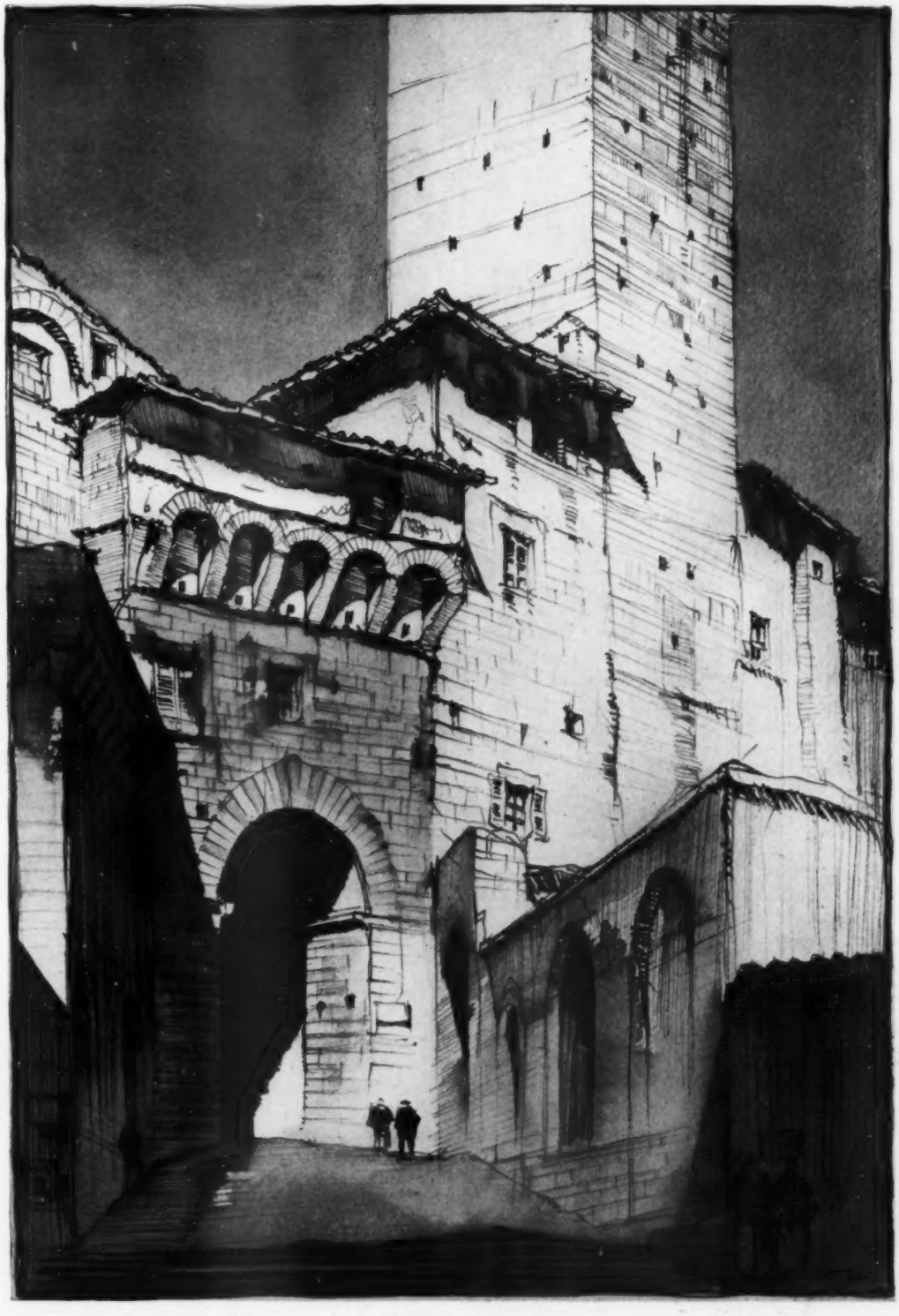
The cultured Perugia has had to shelter its intellectuals behind parapets since time immemorial, as is proved by the century-stained gateway of the Romans which still stands imbedded in the walls, its marble niches ever embellished with headless and powerfully muscled torsos. Perugia is a city of exquisite portals. Its palace doorways of the Renaissance are things of the subtlest refinement, and the catacomb-like arches which spring up at dizzy heights in the midst of its closely spun inner city are well nigh overwhelming, yet they do not dim the silent strength of the city's Roman gates.

Orvieto, though it is the very essence of a walled town on a spiny ridge of rock, does not possess

NOLI



LUCCA



SAN GIMIGNANO

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN

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RIMINI

any town gates of particular distinction, but not far away from here, in an almost deserted hamlet, is the handsome old affair shown in the accompanying lithograph, guarded by a squad of Stygian cypresses. The facade of this gate is formed by six flat planes whose varied surfaces are caressed by a shifting sun. A more romantic bit of rural Italy could hardly be uncovered.

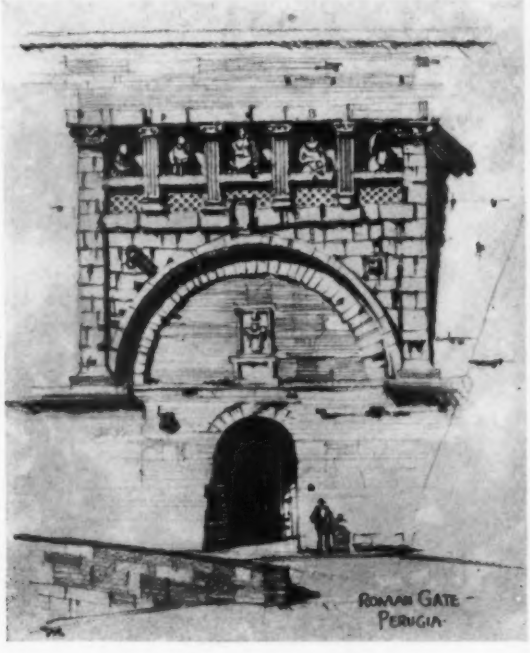
If the hill regions of Italy appear to be richest in old gateways, the cities on the coast are by no means unadorned by them. Noli, a sleepy village of lolling fishermen and industrious barmaids on the Italian Riviera, has an unusual gateway of a purely decorative, almost domestic character. The pointed slate roof is reminiscent of France, but the painted pink panels and the rococo niche belong exactly where they are. Pietrasanta is a shimmering

GATEWAY NEAR ORVIETO

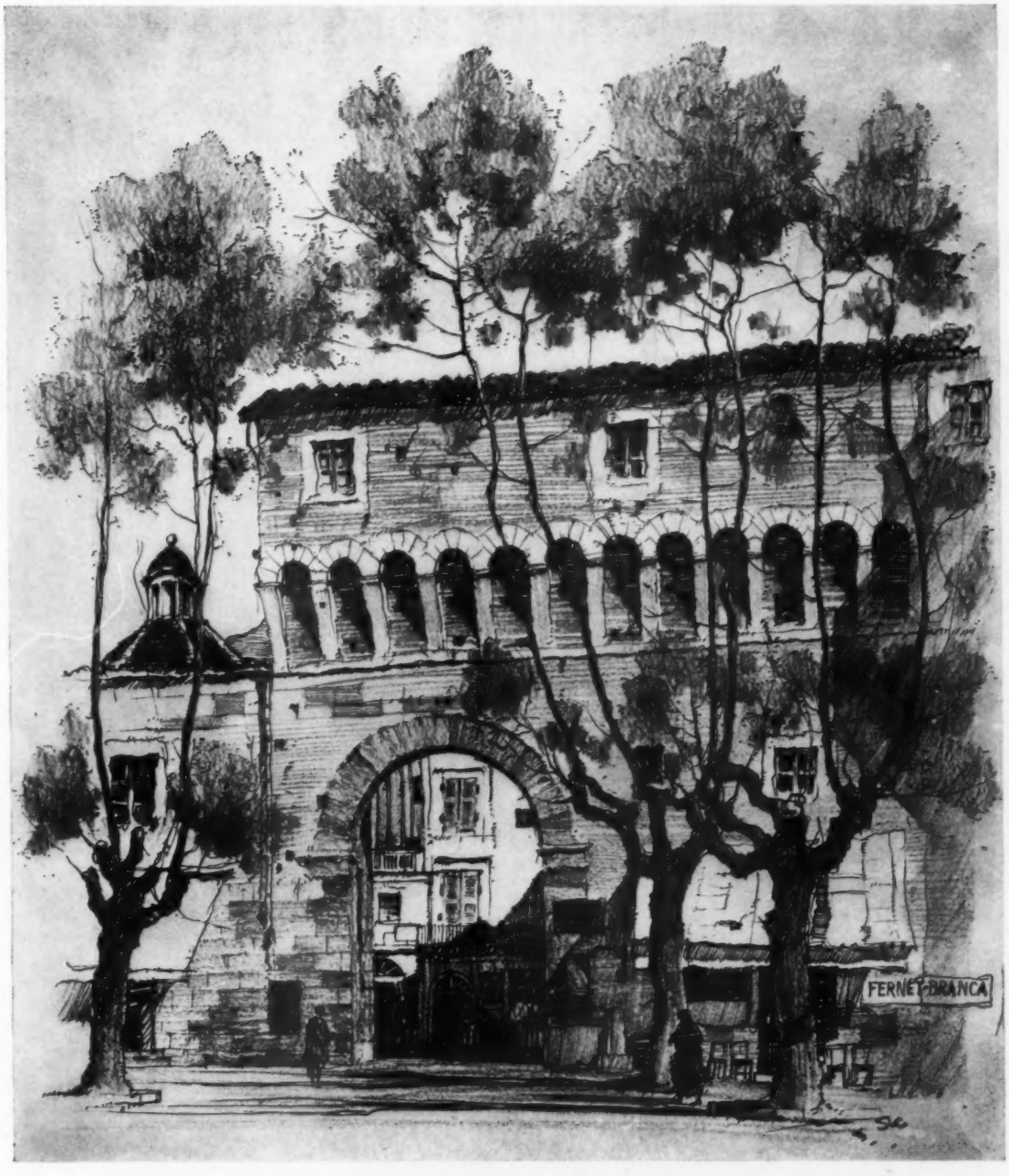
FROM THE ORIGINAL LITHOGRAPH

village south of Genoa which gives a first intimation of the marble splendors in store in the neighboring cities of Pisa and Lucca. The quarries of Carrara are not far away, and the churches and public buildings dazzle one with their clean marble surfaces, their creamy carved detail and the deep sea green of their horizontal stripes. A brilliant little gateway lurks in the dusty outskirts of Pietrasanta, framed in the newly-sprouted foliage of gnarled trees. What it lacks in balance it atones for in picturesqueness.

The incomparable Lucca, rich in every type of architectural monument, has several spectacular gateways, two of which are illustrated in these pages. The lithograph shows a lofty archway which is incorporated in a towering old Florentine house. It frames a vista of shimmering tenements



ROMAN GATE, PERUGIA



PIETRASANTA

FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

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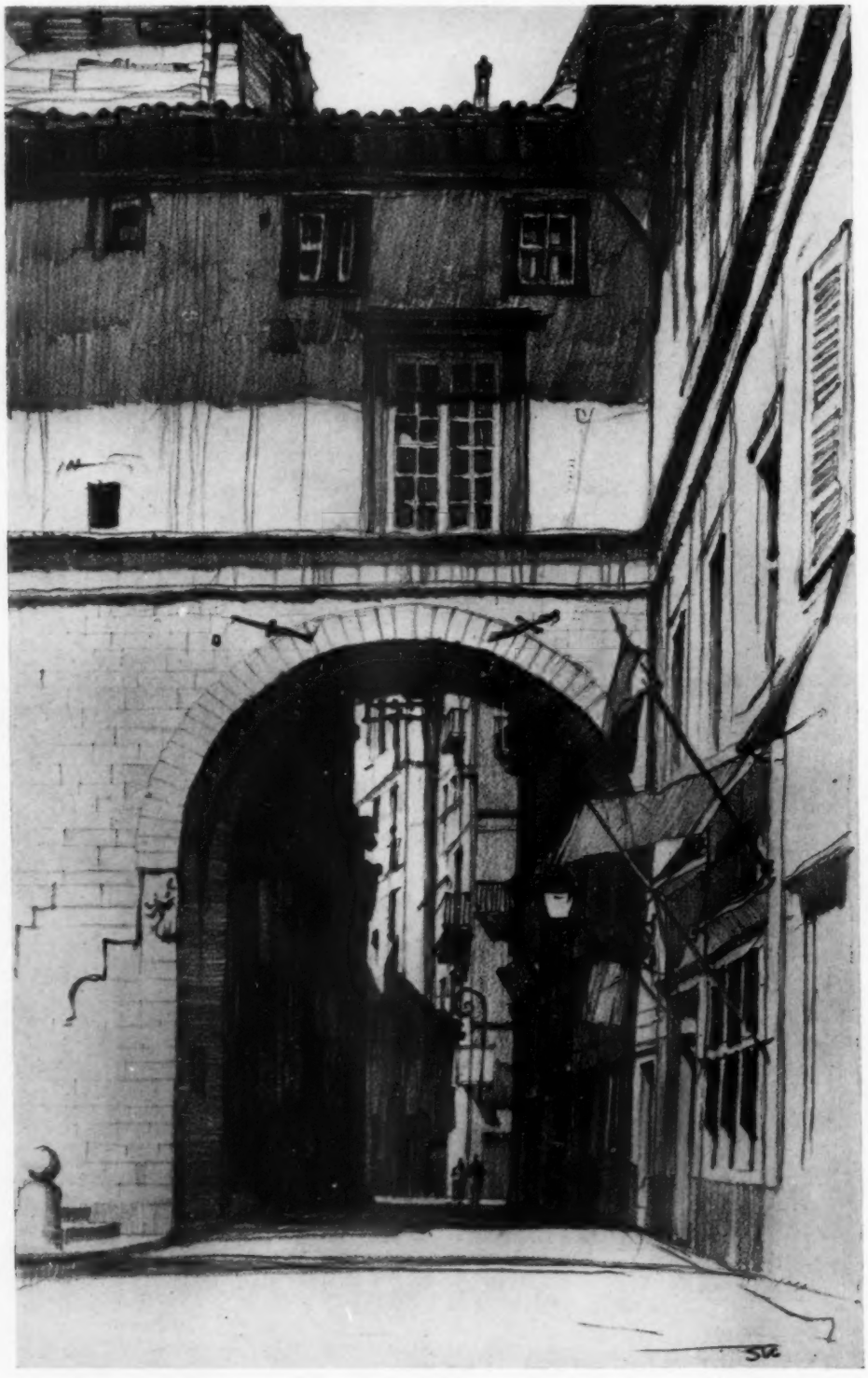


LUCCA

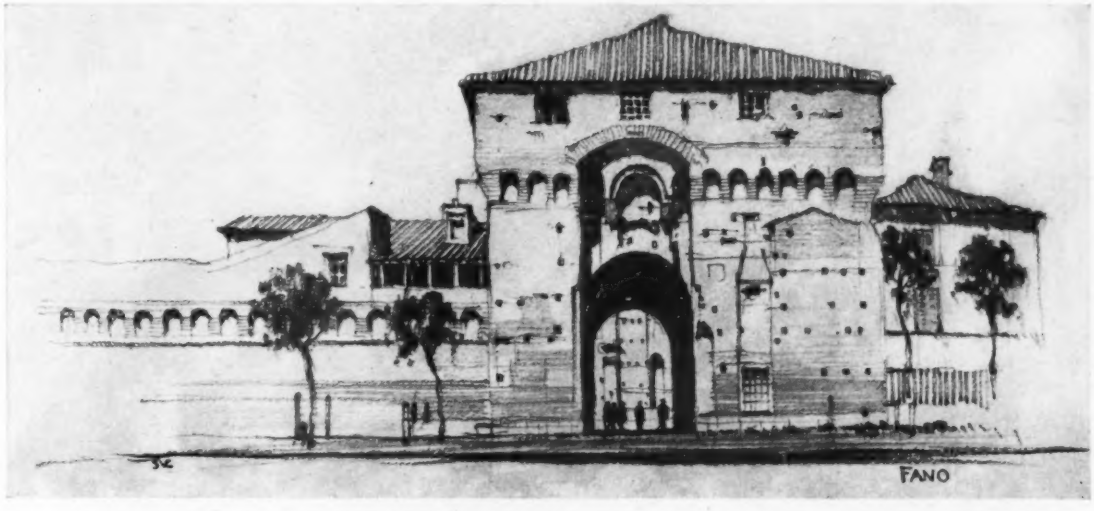
FROM THE ORIGINAL LITHOGRAPH BY SAMUEL CHAMBERLAIN

and black shadows. The other gate, once a part of the fortifications, is quite overwhelming in scale, much like the gateways of that walled wonder, Avila. The half-rounded towers shoot up from the crowded street, bonded together with a narrow strip of flat wall surface. Tenement windows have been pierced high up in walls, and squabbling families chatter in the confines which once sheltered squads of sentries.

On the Adriatic coast, I had just time enough to make two hasty sketches, one of them at Fano, that flat, sunbaked city which retreats under arcades. This old gate is a meek and aged old warrior, shorn of all its bellicose bluster and speckled with tufts of moss. The other appeared in Rimini, that overshadowed neighbor of Ravenna, which possesses none the less, one of the most noble of Roman bridges. The main thoroughfare of Rimini is spanned by the remains of a Roman triumphal arch. It is difficult to trace the transformations which have taken place on this noble marble chassis, but the brick screen which frames the arch at present can hardly be termed a happy afterthought.

The long, arrow-straight road which leads from Rimini across the Lombardian plains is rich in brick gateways. One of the most amusing of these is in the pink and buff city of Modena. One is puzzled whether to classify this as a clock tower with an arched opening or a gateway with a clock. At all events, it stands a gaunt, simple and rather amusing mound of melodious brickwork. An adjacent arcade provided a shelter from the drizzle and permitted the perpetration of the gloomy lithograph reproduced.

The subject of Italian Town Gates calls for hefty volumes rather than for a sketchy mere half-dozen pages or so. The present effusion pretends only to set down a few roadside observations in black and white, from subjects chosen quite at random, wind, weather and stray goatherds permitting.



FANO

OLD GERMAN CASTLE AGAIN DESTROYED

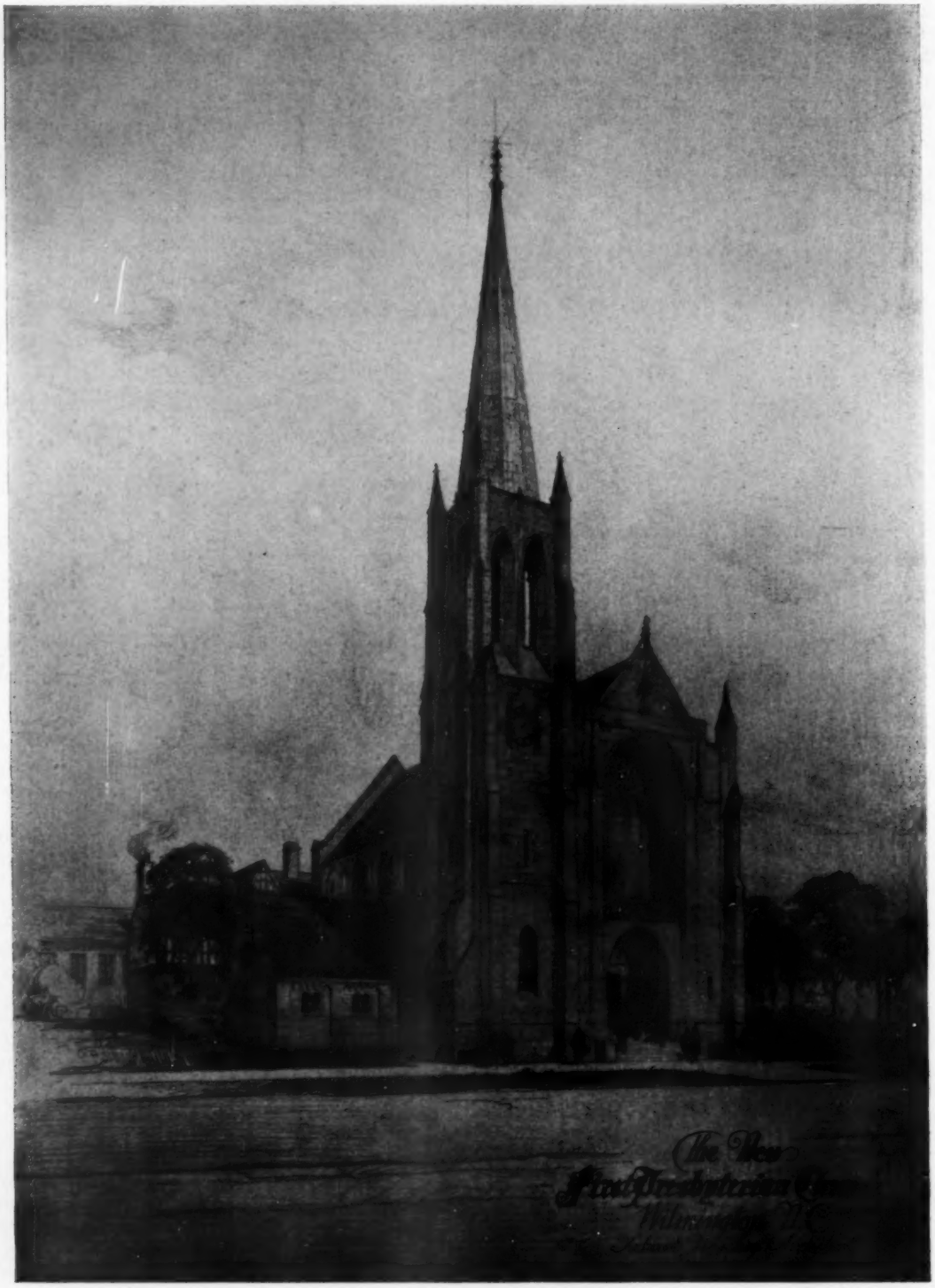
SCHLOSS AFFING, an old landmark in Augsburg, Germany, dating back to the eleventh century, was, it is learned from news despatches, recently destroyed by fire. Legend has it that on the site of the castle a Roman camp once stood. The castle changed hands many times during the Middle Ages. Members of the House of Wittlesbach, later the rulers of Bavaria, were at one time owners of Schloss Affing.

Albert Achilles, Elector of Brandenburg, burned the castle in 1462. It was rebuilt. Razed again in the Thirty Years War, it was rebuilt in 1684. This time the main building is said to have been completely destroyed, although the local fire brigade salvaged much of the furniture and other valuables.

Many of the romantic episodes in tales of the House of Brandenburg took place in the vicinity of this castle, which was one of the finest remaining examples of a medieval German stronghold.

RELICS OF SAINTES-MARIES

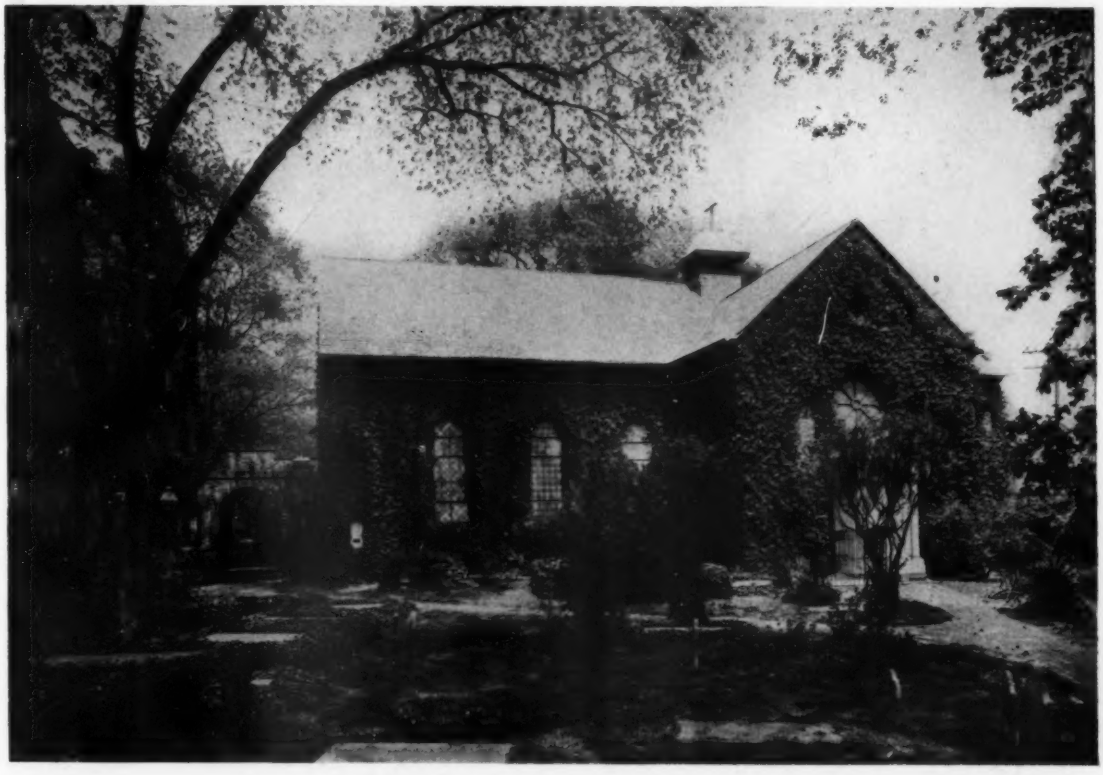
IN the little town of Saintes-Maries-de-lar-Mer, one of the chief centers of Catholic pilgrimage in France, the building that serves as vicarage and as a shelter for pilgrims on fete days is to be remodeled and enlarged. Thousands of worshipers travel to the village to see the relics. These sacred objects consist of what are said to be the bones of Marie Jacobé, sister of the Mother of Jesus, and Marie Salomé, mother of the apostles James and John.



FIRST PRESBYTERIAN CHURCH, WILMINGTON, N. C.—HOBART UPJOHN, ARCHITECT

FROM THE RENDERING BY O. F. LANGMANN

(For detail drawing see page 407)

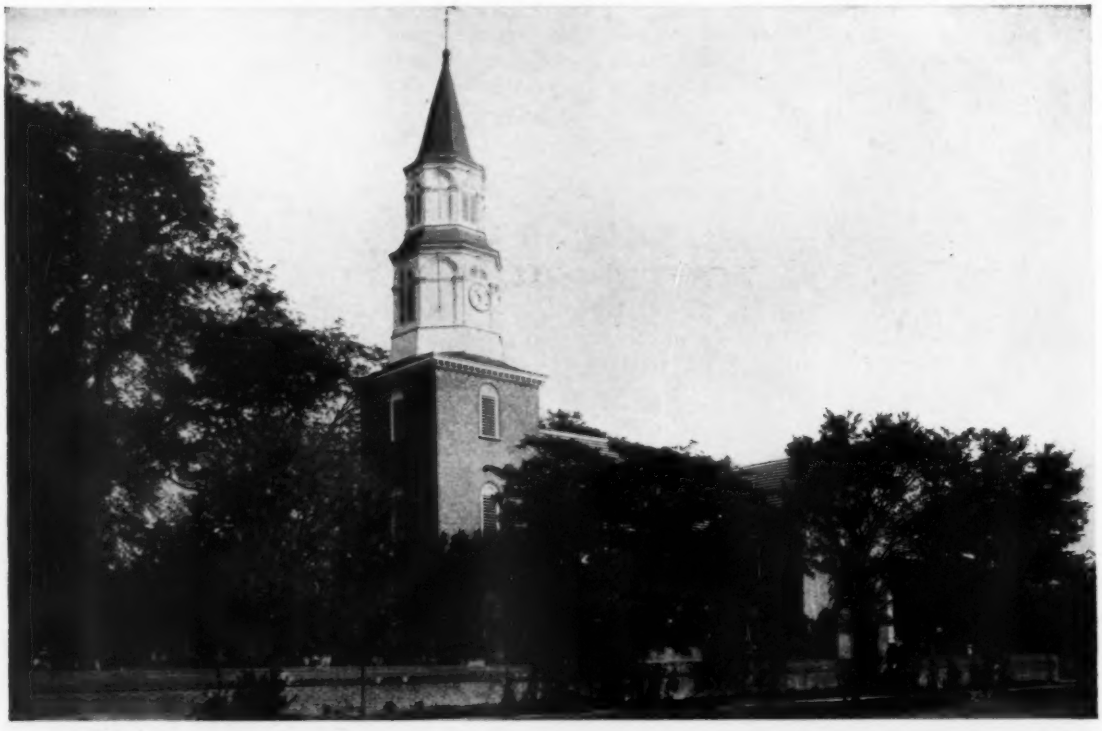


ST. PAUL'S CHURCH, NORFOLK, VA.

(Courtesy of Virginia State Chamber of Commerce)

ST. PAUL'S CHURCH, NORFOLK, VIRGINIA, WAS ERECTED IN 1739. THE RECORDS OF THE VESTRY ONLY DATE TO 1761, WHEN THE PARISH DIVIDED INTO NORFOLK AND PORTSMOUTH. BOMBARDMENT OF THE TOWN BY LORD DUNMORE IN 1776, LEFT THE WALLS OF ST. PAUL'S ALMOST INTACT, BUT WITH THE INTERIOR BURNED OUT. IN 1786 THE CHURCH WAS PARTIALLY RESTORED. IN 1832 THE CONGREGATION WAS RE-ORGANIZED, AND THE CHURCH REPAIRED. THE CHURCH WAS TAKEN POSSESSION OF IN 1863 BY MILITARY FORCES FOR RELIGIOUS SERVICES AND USED BY THEM UNTIL 1865. AFTER THE WAR THE WORK OF RESTORATION WAS BEGUN BY THE REV. NICHOLAS OKESON AND HIS CONGREGATION, AND IT IS DUE TO THEIR EFFORTS THAT ST. PAUL'S CHURCHYARD IS SO BEAUTIFUL AND RESTFUL A PLACE TODAY. ONE OF THE MOST INTERESTING RELICS AT ST. PAUL'S CHURCH IS THE CHAIR IN WHICH JOHN HANCOCK SAT WHEN HE SIGNED THE DECLARATION OF INDEPENDENCE. IN 1848 A CANNON BALL FIRED BY THE FRIGATE, LIVERPOOL, DURING LORD DUNMORE'S BOMBARDMENT OF NORFOLK IN 1776, WAS FOUND ON THE GROUND, BELOW THE SPOT WHERE IT NOW ATTRACTS MUCH ATTENTION AND INTEREST FROM TOURISTS, THOUSANDS OF WHOM VISIT THE CHURCH EVERY YEAR

XUM



BRUTON PARISH CHURCH, WILLIAMSBURG, VA.

(Courtesy of Virginia State Chamber of Commerce)

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MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, *Architect*

By RALPH ADAMS CRAM, F. A. I. A.

I DO not know whether most to congratulate Mr. Ziegler on the site offered him for the Church of the Good Shepherd, Germantown, or on the manner in which he has availed himself of this unique opportunity. Here, in an historic environment, was a very wonderful old graveyard with noble trees. History and propriety demanded a structure which should express the spiritual values that have assembled around this place, and yet should go even farther in that the new church should put into visible form not the Puritanism to which the so-called "Colonial Style" was essentially an emanation and an adequate expression, but rather the enduring spiritual factors in the "Church of England" which accepted the new style, if not under protest, at least in default of the "something better" established by an earlier tradition.

Just this dual quality, it seems to me, Mr. Ziegler has rather triumphantly achieved. He has held with scrupulous fidelity to the XVIIIth century tradition. Therefore, both outside and in, his church fits perfectly in its place and makes no harsh severance in historic continuity. On the other hand, his work stands clearly not as Puritanism in its connotation, but Anglican or Episcopalian. Not an easy thing to do, when you come to think of it, and therefore highly to be commended when it is achieved.

In addition to the genius of the conception and the success with which the general spirit has been

Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

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Photos by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

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Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

XUM

maintained, is the equal success of the detail. Once on a time it was held that "Colonial" was an easy enough thing to do and far simpler of achievement than was an elaborate and highly articulated style as, let us say, Gothic; a most erroneous idea, the results being widely visible. Clumsy and illiterate combinations of red brick and white wood with blundering details that were without character or delicacy of feeling. As a matter of fact, good Colonial is almost as arduous a task as good Gothic, and detail enters equally into the determination of the result. Mr. Ziegler's detail is impeccable and it is very delicately of local Pennsylvania tradition.

I suppose if I were criticising it at all, I should rather deplore the very large and brilliant window behind the altar, filled as it is with clear glass in rather large panes with slender muntins. From my own point of view, this minimizes the importance and the focal value of the altar, while it could hardly help being somewhat unpleasant through this glare of light in the eyes of worshippers. I should rather have seen a smaller window, though still Palladian in form, with much smaller panes and heavier muntins, set high enough above the altar to permit at least of a low retable or reredos.

As a matter of fact, this is the only unfavorable (one might say, carping) criticism I can bring to bear on a singularly successful piece of design, but I do feel that the criticism is justifiable and could wish that some scheme might be devised whereby this, the central and dominating factor in the whole composition, might become more consistent with the remainder of the work and more practical from the standpoint of the worshippers in the church.

Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

XUM

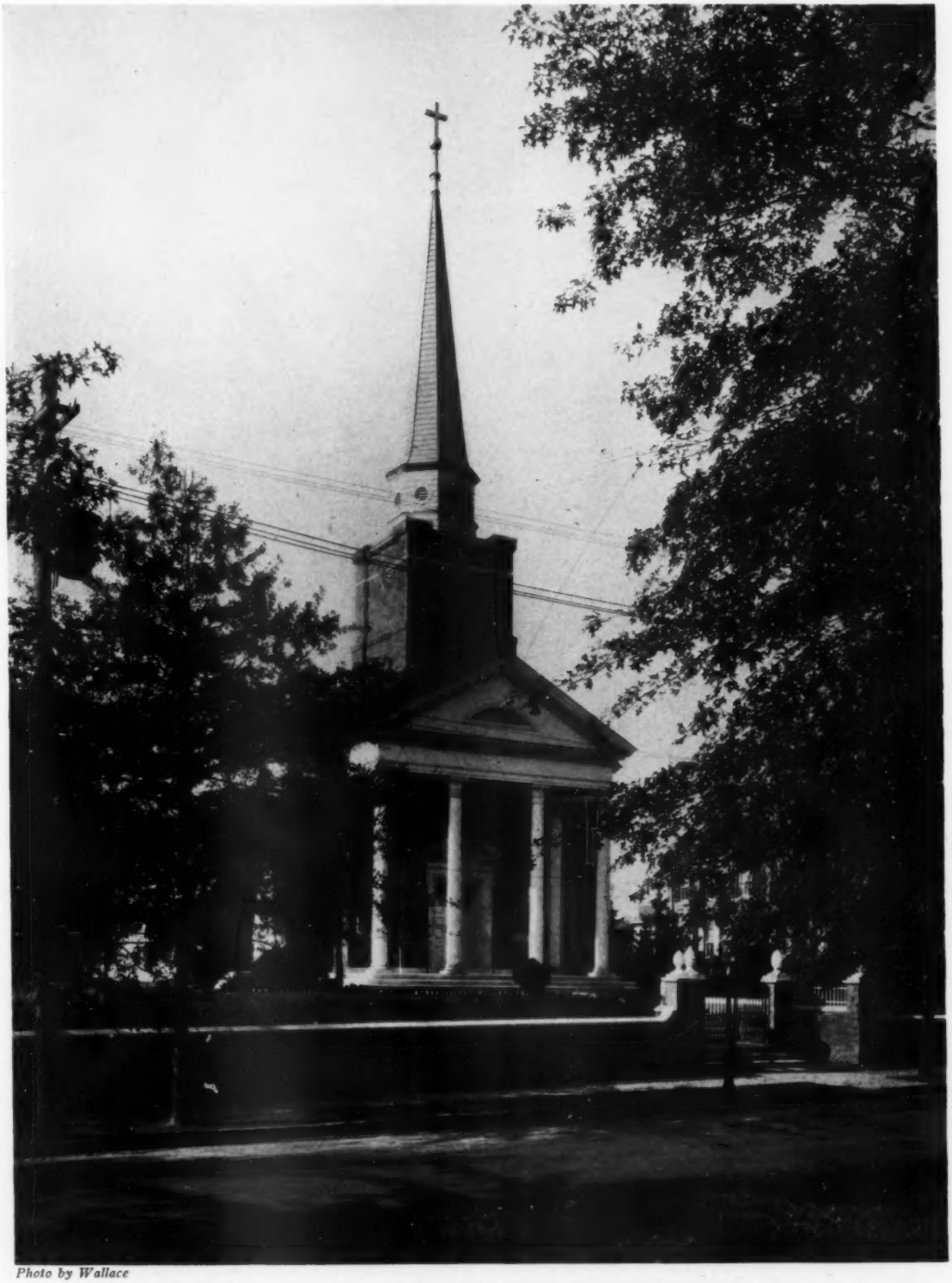
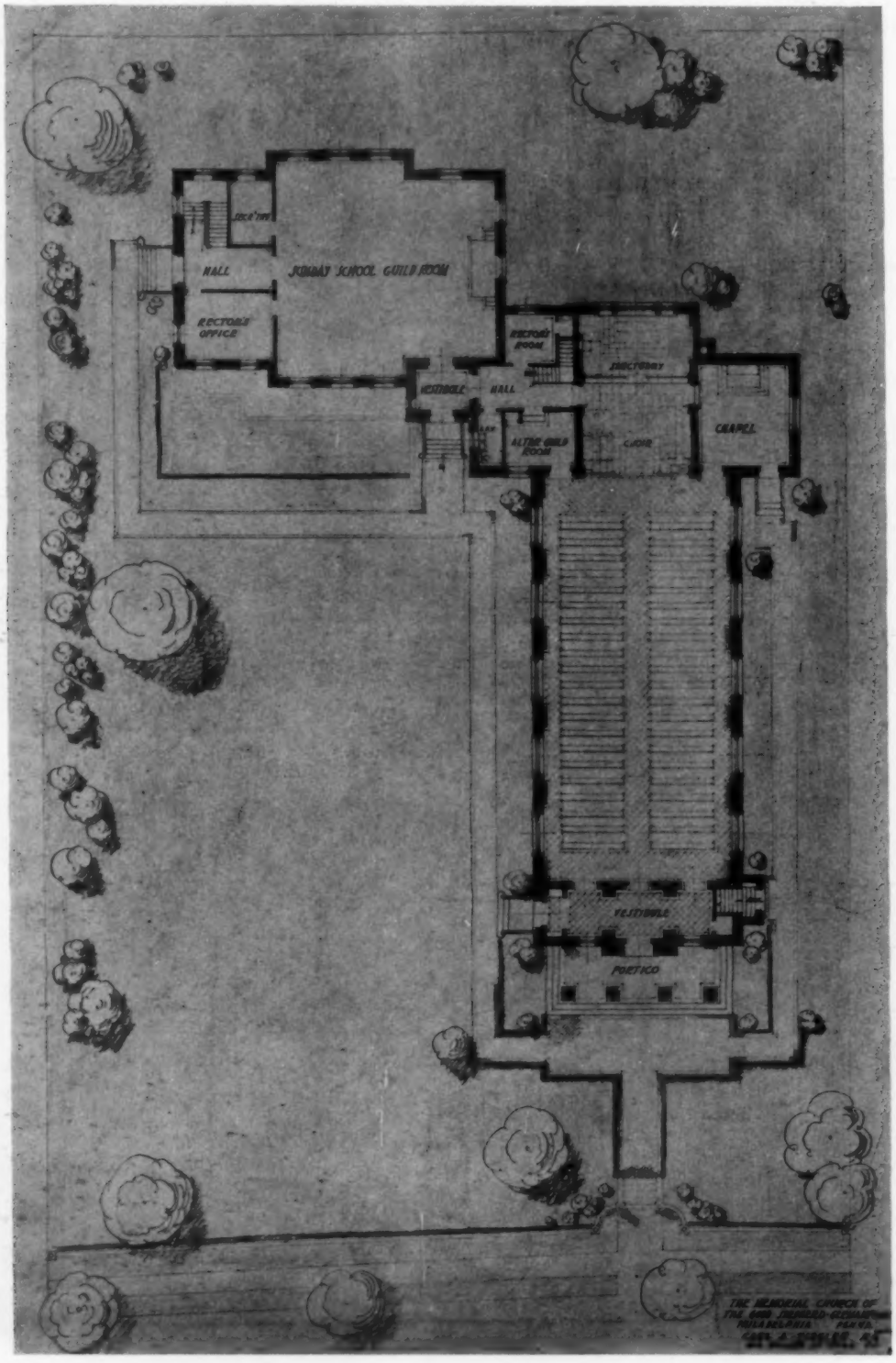


Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

(See plan on back)



MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

Photo by Wallace

MEMORIAL CHURCH OF THE GOOD SHEPHERD, GERMANTOWN, PA.

CARL A. ZIEGLER, ARCHITECT

(See detail drawing on back)

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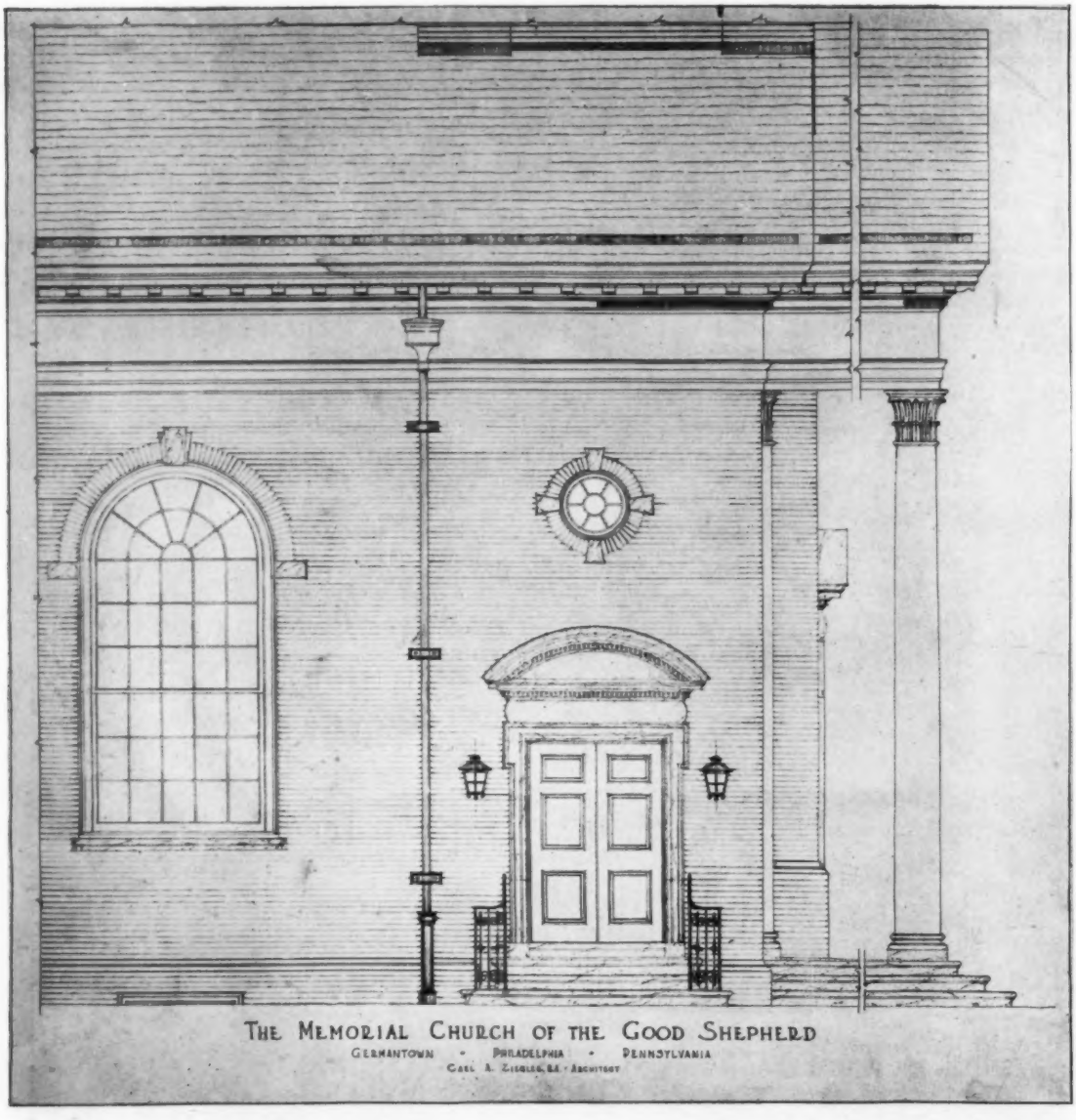


THE MEMORIAL CHURCH OF THE GOOD SHEPHERD

GERMANTOWN • PHILADELPHIA • PENNSYLVANIA

CARL A. ZIEGLER, B.A. - ARCHITECT

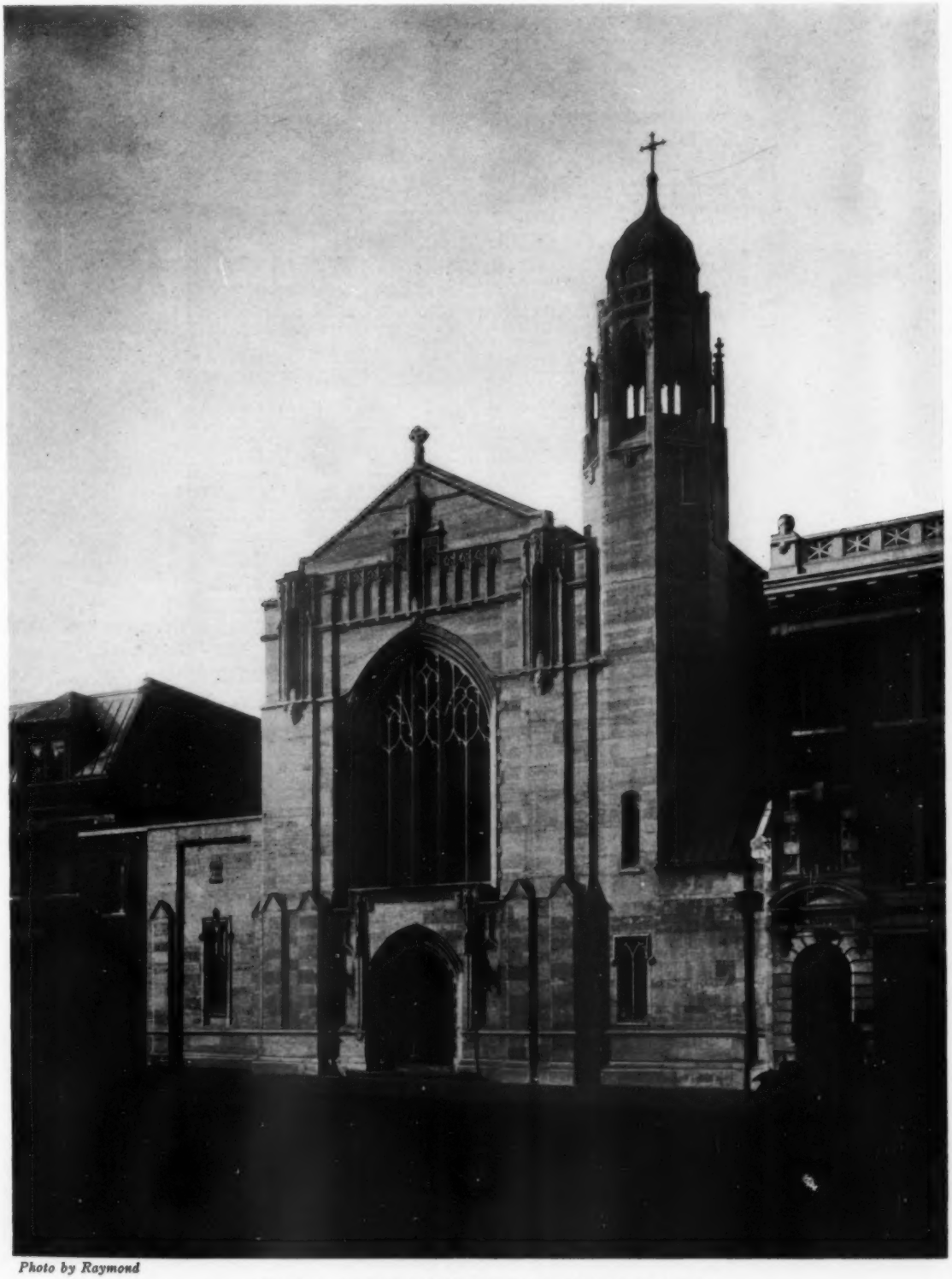


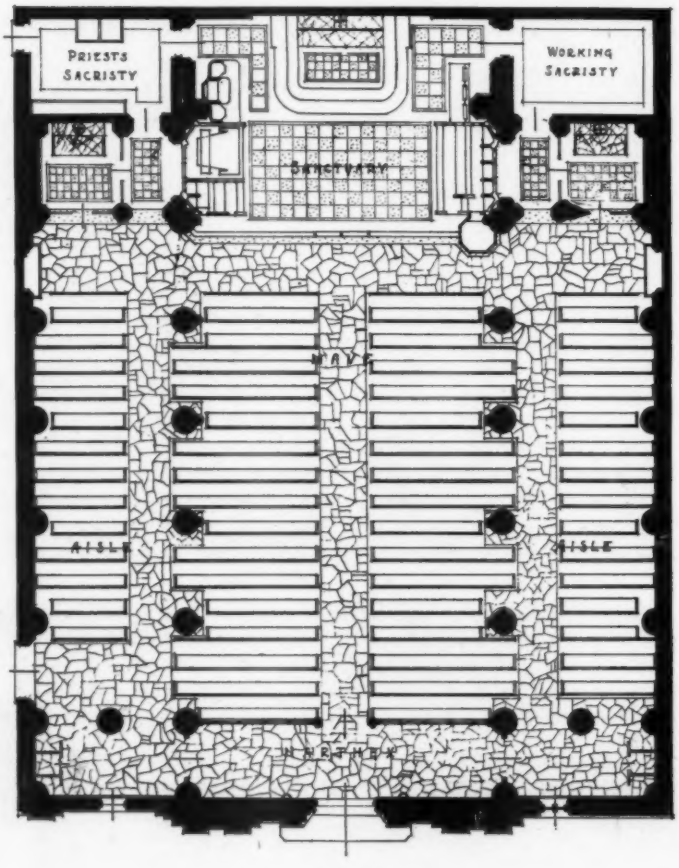
Photo by Raymond

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

CROWE & SCHULTE, ARCHITECTS

(See plan on back)

XUM



FIRST FLOOR PLAN

REPRODUCED TO SCALE 1/16"=ONE FOOT

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

CROWE & SCHULTE, ARCHITECTS

Photos by Raymond

CHAPEL OF THE HOLY SPIRIT, CINCINNATI, OHIO

CROWE & SCHULTE, ARCHITECTS

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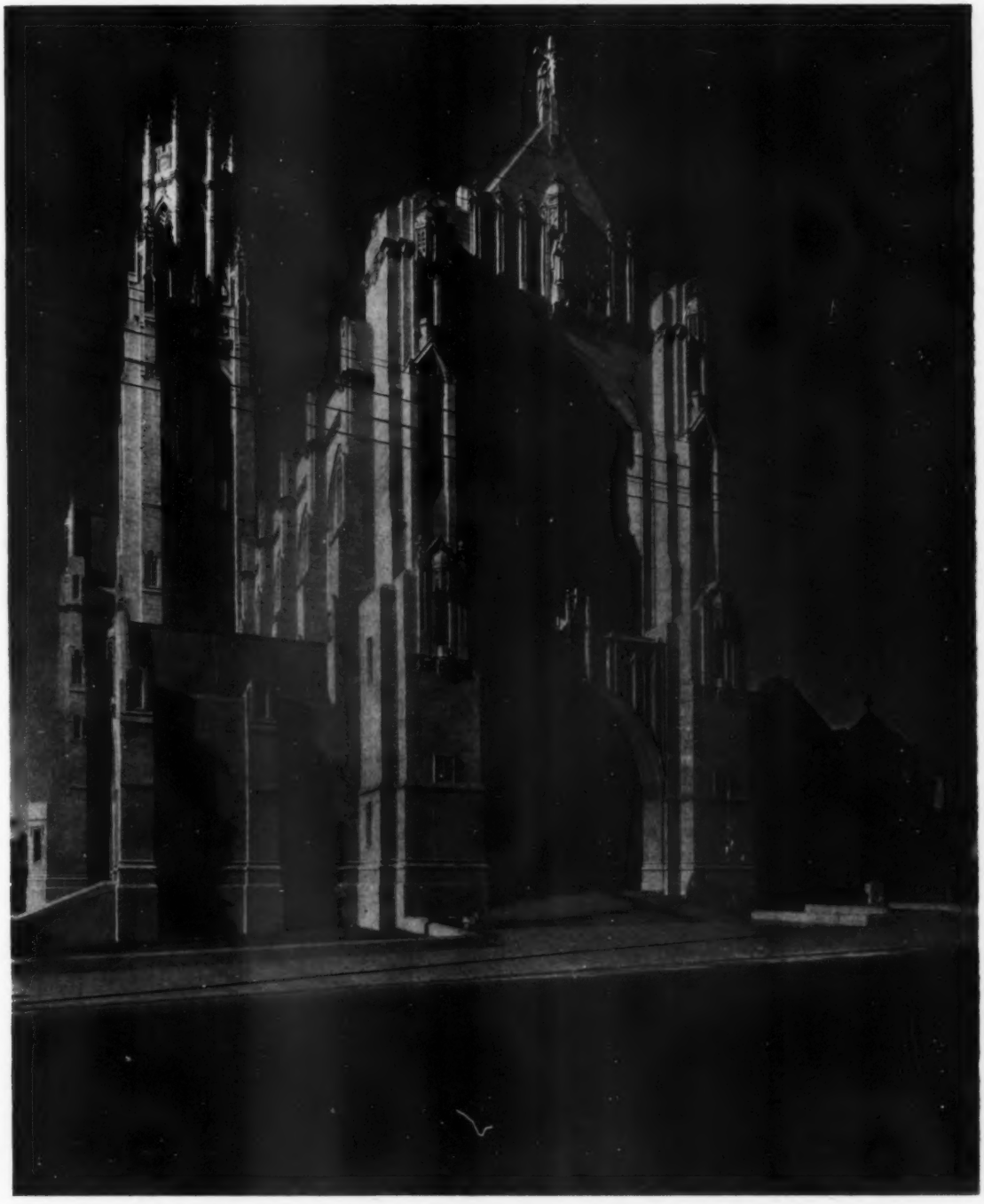
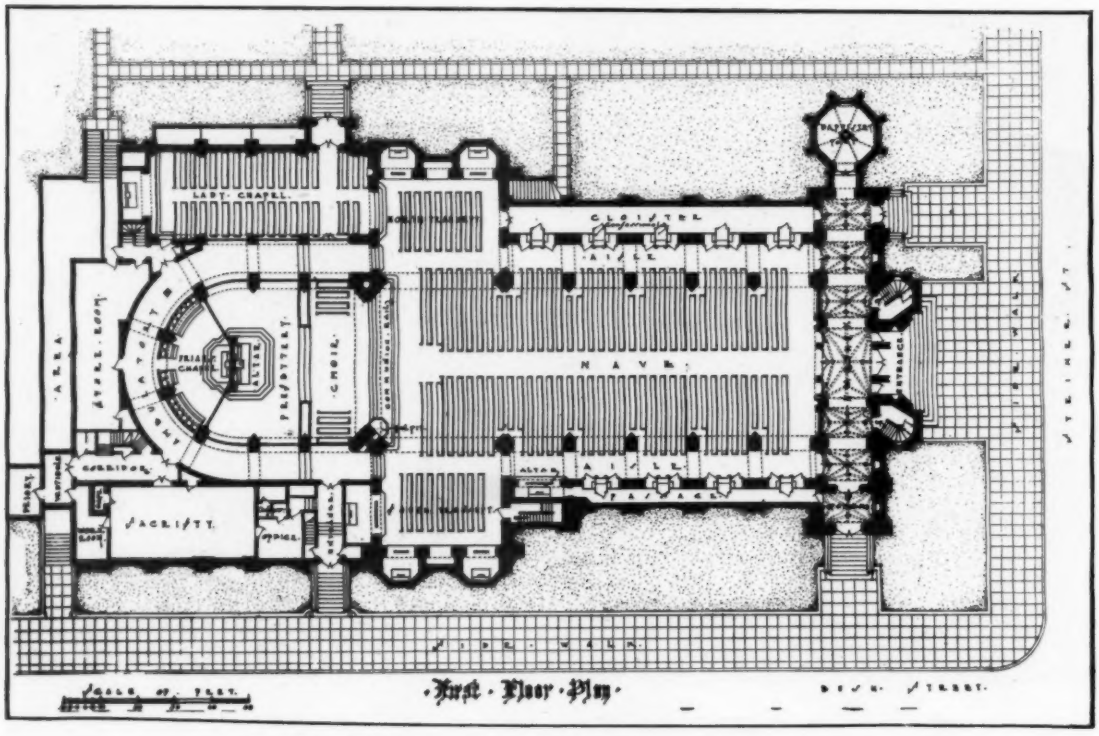


ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

(See plan on back)

XUM



ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

THE design of this church is Gothic of no particular country. The building was conceived, not as an essay in Early English, Decorated or Perpendicular, but as a solution of two different problems: first, to design a building which would conform to the liturgical requirement of the Catholic Church with an accommodation of 1200 people, and, secondly, to inspire in the individual the sense of reverential awe, which, though associated with size, is dependent on beautiful lines rather than on bigness.

The nave is 120 feet long from the narthex to the communion rail; the sanctuary 60 feet to the face of the piers; the total width of the crossing is 118 feet; the clear span of the nave 40 feet; the height from the top of the clerestory walls to the floor 59 feet 6 inches; however, the high pitched open timber roof gives considerable additional effective height, as it is 85 feet from the underside of the ridge to the floor. An unusual feature of the plan is the corridors on each side, behind the confessionals which are built in the thickness of the aisle wall. These corridors allow the priest access to his section without going into the church, which is often very desirable. On the north side this passage has been widened, so that it can be used by the public, giving easy access to the Lady Chapel and the north transept directly from the street. The main East facade is over 100 feet high to the top of the Crucifixion group, whilst the pinnacles of the tower are 160 feet above the sidewalk. The exterior of the building above the base is finished in terra cotta, the surface is matt glazed and grooved to imitate tooling. Massive buttresses, with a projection of 10 feet at the base, flank the main facade. The entrance portals are on a larger scale, comprising three separate doorways. The tympanum above is filled with sculpture representing the Sermon on the Mount. Above this is the great seven light window, rich in tracery detail.

The clerestory windows around the sanctuary are all in place and are by Charles J. Connick of Boston. They represent the Seven Sacraments.

The carved oak confessional fronts, the Holy Name reredos, the purgatorial and transept shrines were all executed in Oberammergau from the architects' full size details.

Whilst the nave is completed, the sanctuary is a long way from being finished; neither choir stalls nor organ are in place. The altar and reredos of Botticino marble will be the crowning feature of the interior; these have been already designed and detailed and it is expected that the work will be started at once.

ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

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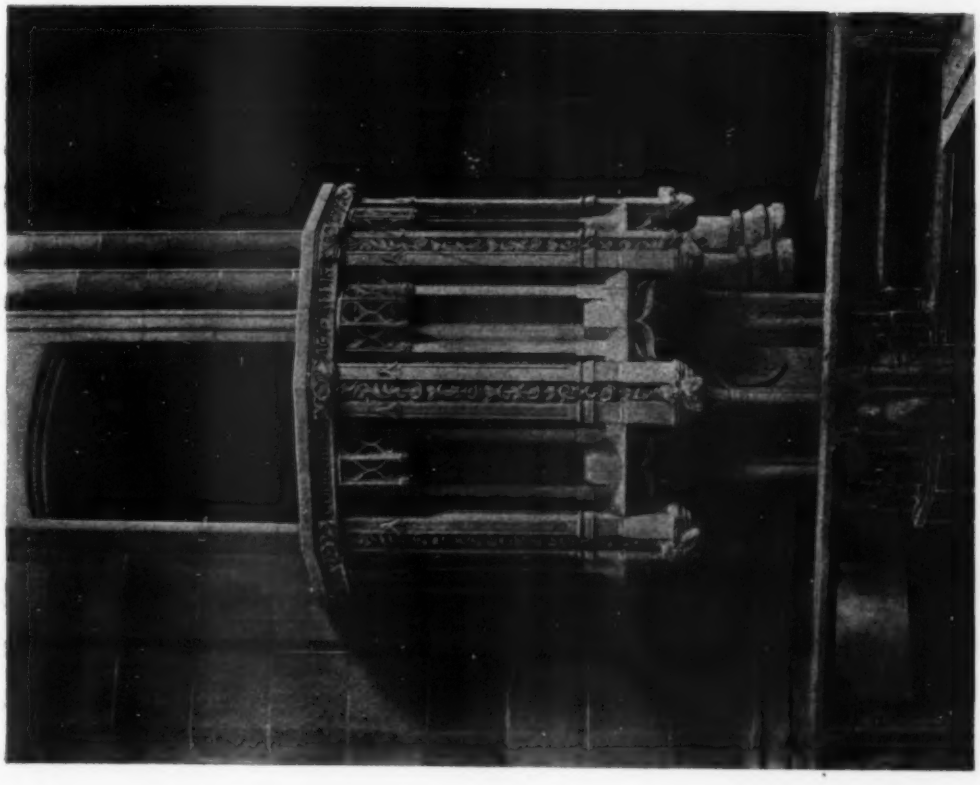
CONFESSIONAL FRONT, MADE IN OBERAMMERGAU, GERMANY

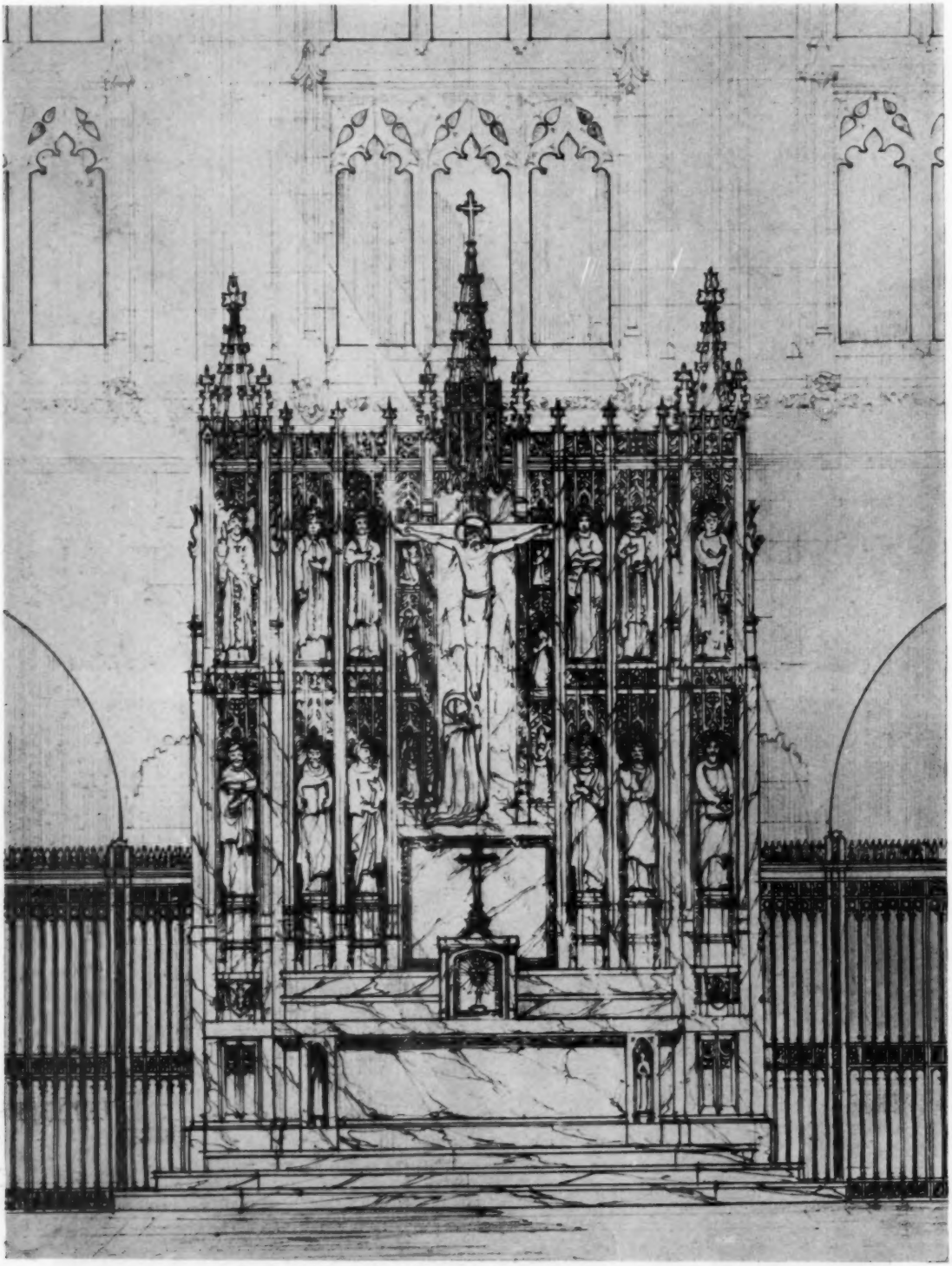


THE PULPIT

ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

(See altar detail on back)



DESIGN FOR MAIN ALTAR, ST. DOMINIC'S CHURCH, SAN FRANCISCO, CALIF.

BEEZER BROTHERS, ARCHITECTS

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Photo by Gillies

INTERIOR DETAIL, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS

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Photo by Gillies

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, LOOKING TOWARD ALTAR

CRAM & FERGUSON, ARCHITECTS

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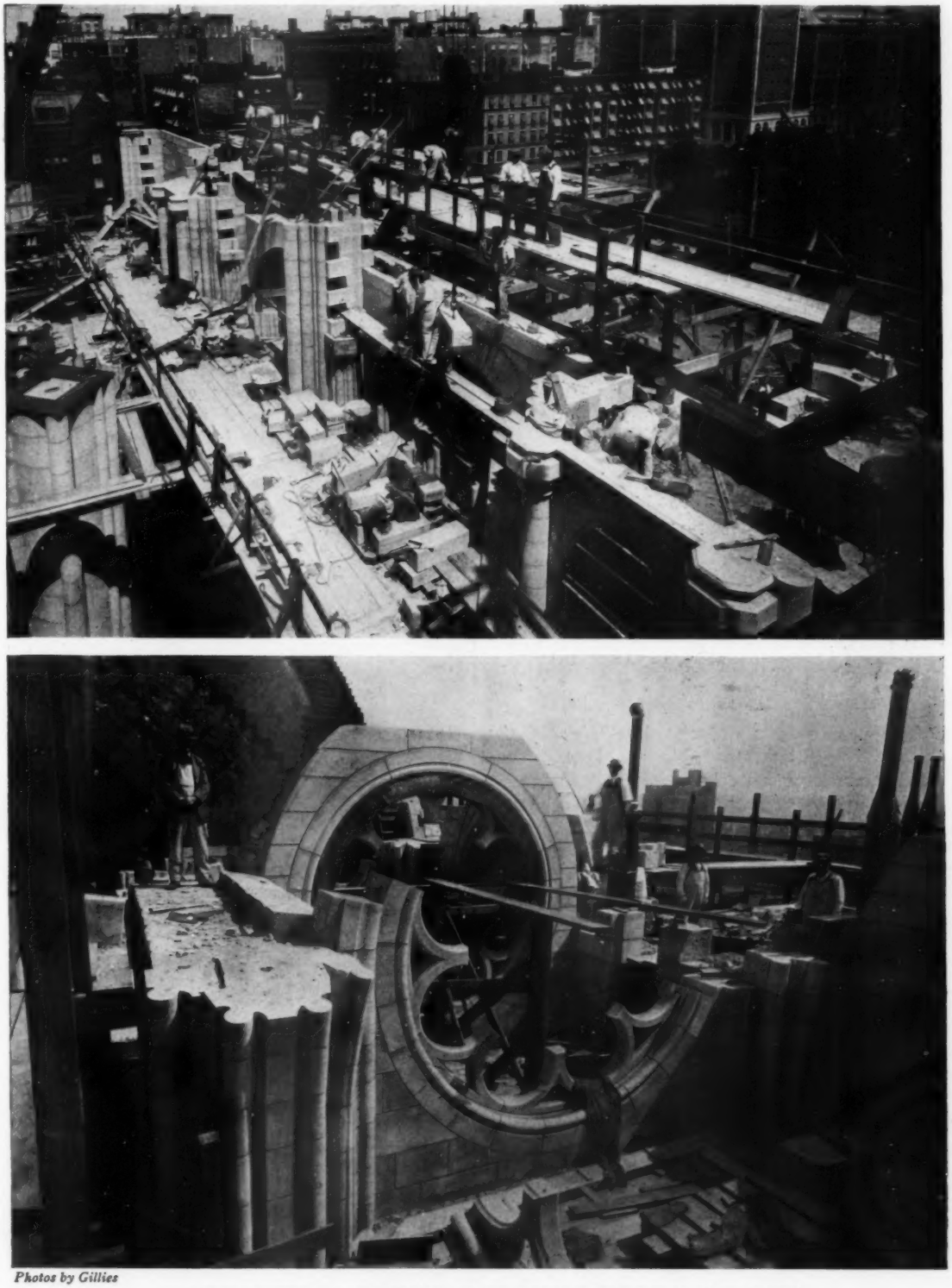
Photo by Gillies

CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, AS IT APPEARS TODAY

CRAM & FERGUSON, ARCHITECTS



Photos by Gillies

PROGRESS VIEWS, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

CRAM & FERGUSON, ARCHITECTS

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EDITORIAL COMMENT

THOMAS HIBBEN, in an article on Analysis of Design, printed in our issue of January 5, ably sets forth his creed, as follows:—

"I believe architecture to be an expression in three dimensions, of the social, economic, intellectual and spiritual state of a civilization. The principle that a problem is solved in plan and that the elevation is the vertical expression of that plan is not only invalid, but I believe that the misinterpretation of this idea is responsible for a great part of the false architecture by which we are surrounded."

As the twig is bent, the tree is inclined. For many years the teaching of architecture has been mainly as a work of two dimensions only. There is at present a tendency on the part of our architectural schools to broaden their instruction to include the third dimension, but, while laudable progress has been made, this is more largely in the class room, and not enough with relation to the building as a mass. It is undoubtedly true that this country is flooded with a lot of very fine two dimensional architecture.

The zoning laws and the developing of the "setback" types are responsible for a three dimensional architecture that has placed the American architect in the forefront of all the world. The skylines of our larger cities provide abundant evidence. What we now need further to advance three dimensional architecture is the carrying forward of these principles, so splendidly expressed in the tall building, to all other types.

We have heard it said of the late Charles Follen McKim, that his greatness as an architect lay in his ability to visualize the buildings he designed in all of their three dimensions before they were drawn to scale. He could, it was said, walk into and around them; they were always, to him, as far as their general design and plan were concerned, real structures in all their dimensions.

While Mr. Hibben undoubtedly will not claim originality for the idea expressed in his "creed," he may, we believe, justly claim to have put the idea so tersely and clearly that every architect may get its full importance.

If, as it has been stated, it is not possible during a three or four years' course in architecture to detach the student from his college surroundings so that he may spend a period in observing actual construction, the method necessary to include a better three dimensional knowledge of architecture may be safely left to that earnest and hard working group of men in our architectural schools.

THE Memorial Church of the Good Shepherd, at Germantown, Pa., designed by Carl A. Ziegler, is a very dignified contribution to church architecture, and an outstanding example of English Colonial architecture in this country. Particularly happy is this church in its setting on a site that is perhaps as fully fraught with Colonial traditions as any section in this country. It stands upon the ground over which Washington and his ragged troops fought their enemy up to the very doors of the Chew house, which still stands but a short distance away. The disposition of the donors who contributed the funds for this church was toward the selection of a building in the Gothic style. And it is just here we have confirmation of our often repeated contention, that competent architects today are taking many risks toward the losing of commission in insistently guiding clients in the right direction. To have placed a church of any type other than the English Colonial on this site would have been a failure to acknowledge the very spirit of a location so filled with the traditions, the recital of which stirs a patriotic impulse in all of us.

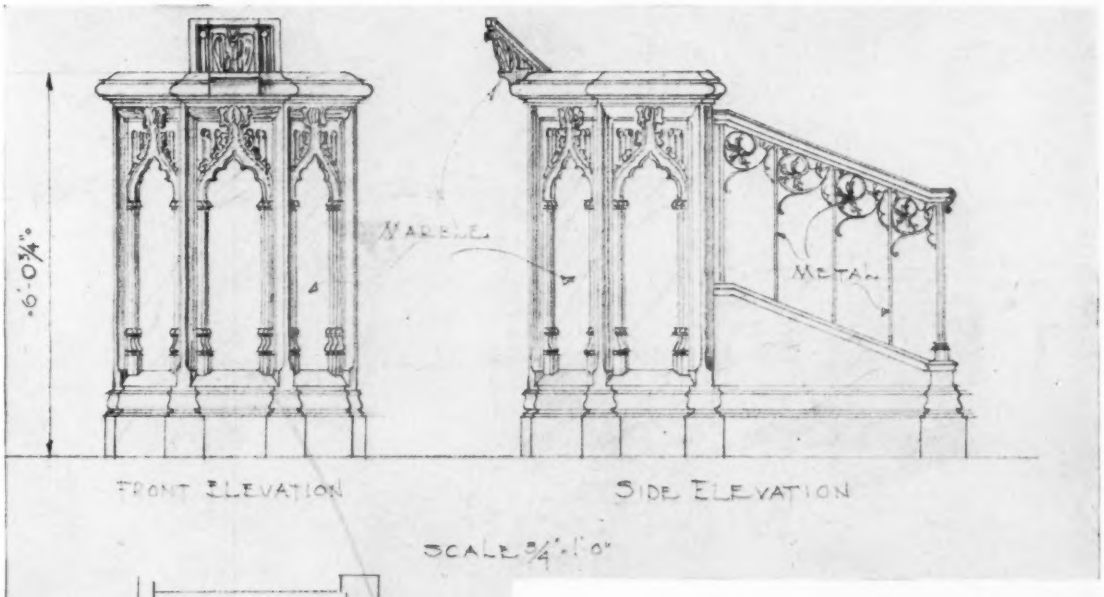
But, as all of us know, there is Colonial and *Colonial*. There is that true spirit of English Colonial, transplanted to this country in our earliest Colonial days, and which continued to grow and thrive up to the time the Colonies were feverishly engaged in meeting the problems that finally culminated in the Declaration of Independence in 1776. From that period up to about 1820, while the true spirit of English Colonial architecture was not lost, there arose a succession of "styles": Carpenter's Gothic, Queen Anne, Eastlake and the monstrous jig-saw work. The progression of architectural tpyes was so interwoven, one overlapping the other, that the true spirit of our early English type became obscured. During recent years there have been many notable efforts to revert to the earlier types and many have been crowned with success. Mr. Ziegler is to be congratulated on leading us back to the best expression of our early architecture, an expression that so faithfully adheres to every good element that made us proud and provided the spur to greater achievement.

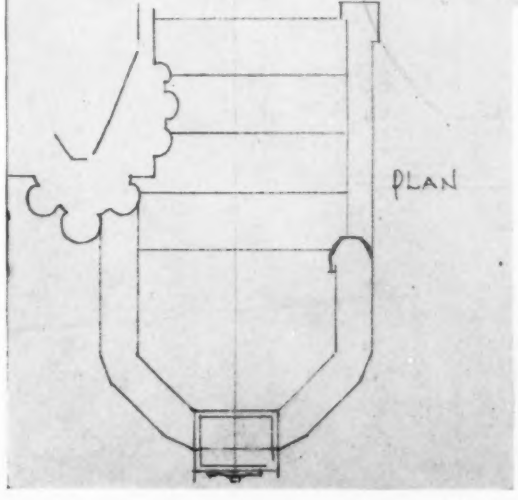
XUM

INTERIOR ARCHITECTURE

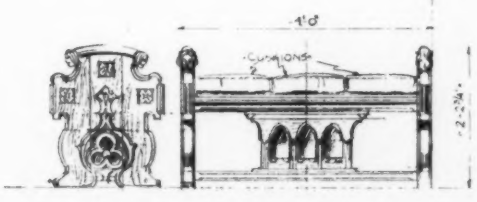
THE DESIGN OF VARIOUS ELEMENTS of the INTERIOR ARCHITECTURAL TREATMENT of St. Stephen's Church, Philadelphia, Pa.

HOFFMAN–HENON COMPANY, *Architects* RAMBUSCH, *Designers–Craftsmen*

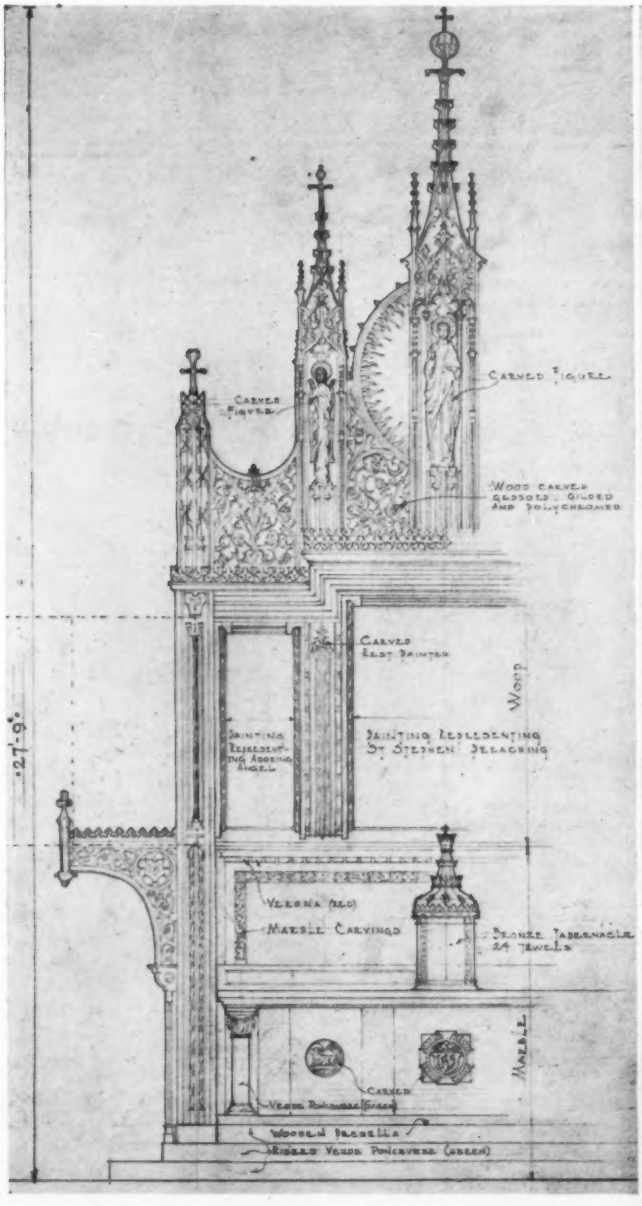


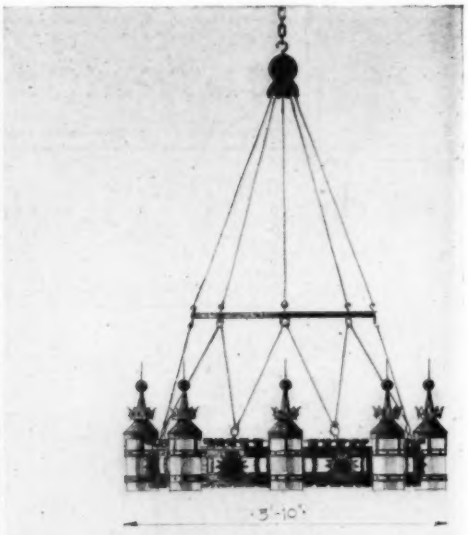


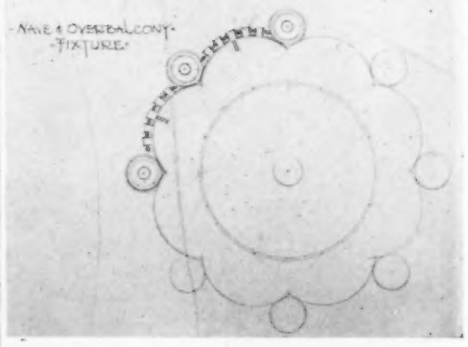
THE PULPIT, DESIGNATED NUMBER 9 ON THE PLAN SHOWN ON A FOLLOWING PAGE. THE PULPIT IS OF MARBLE WITH AN IRON HAND RAIL

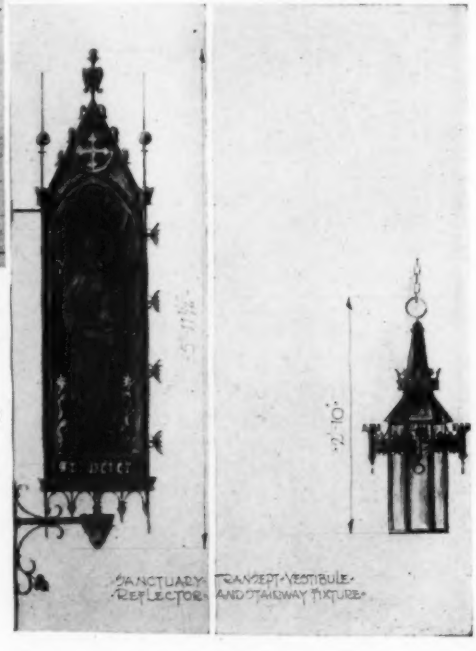


ELEVATIONS OF THE SEDILIA, THE POSITION OF WHICH IS SHOWN ON THE PLAN BY THE NUMBER 14. THE ACCOMPANYING ELEVATIONS AND PLAN OF PULPIT AND SEDILIA ARE REPRODUCED HERE TO SCALE THREE-EIGHTHS INCH EQUALS ONE FOOT









ELEVATION OF THE HIGH ALTAR OF WOOD AND MARBLE AS ORIGINALLY PROPOSED AND EMBODIED IN THE PERSPECTIVE SHOWN ON THE OPPOSITE PAGE. THE SKETCH IS REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT. IN THE UPPER RIGHT HAND CORNER OF THIS PAGE IS SHOWN A SKETCH OF THE NAVE AND OVERBALCONY LIGHTING FIXTURES, AND BELOW, THE SANCTUARY REFLECTORS AND TRANSEPT, VESTIBULE AND STAIRWAY FIXTURES. THESE ARE ALL REPRODUCED TO SCALE ONE-HALF INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

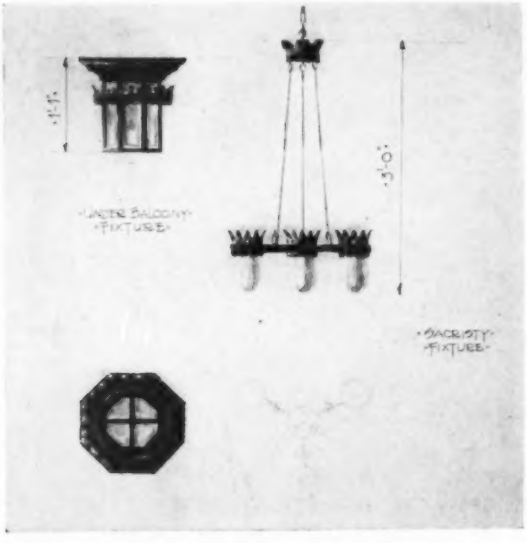
HOFFMAN–HENON COMPANY, ARCHITECTS

RAMBUSCH, DESIGNERS–CRAFTSMEN

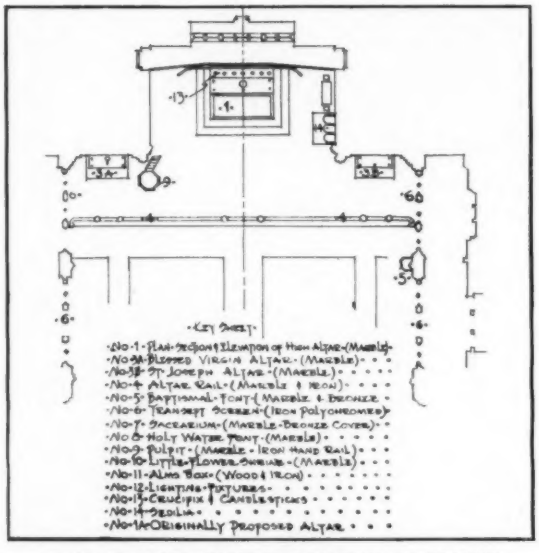
ORIGINAL SKETCH OF ALTAR, ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN

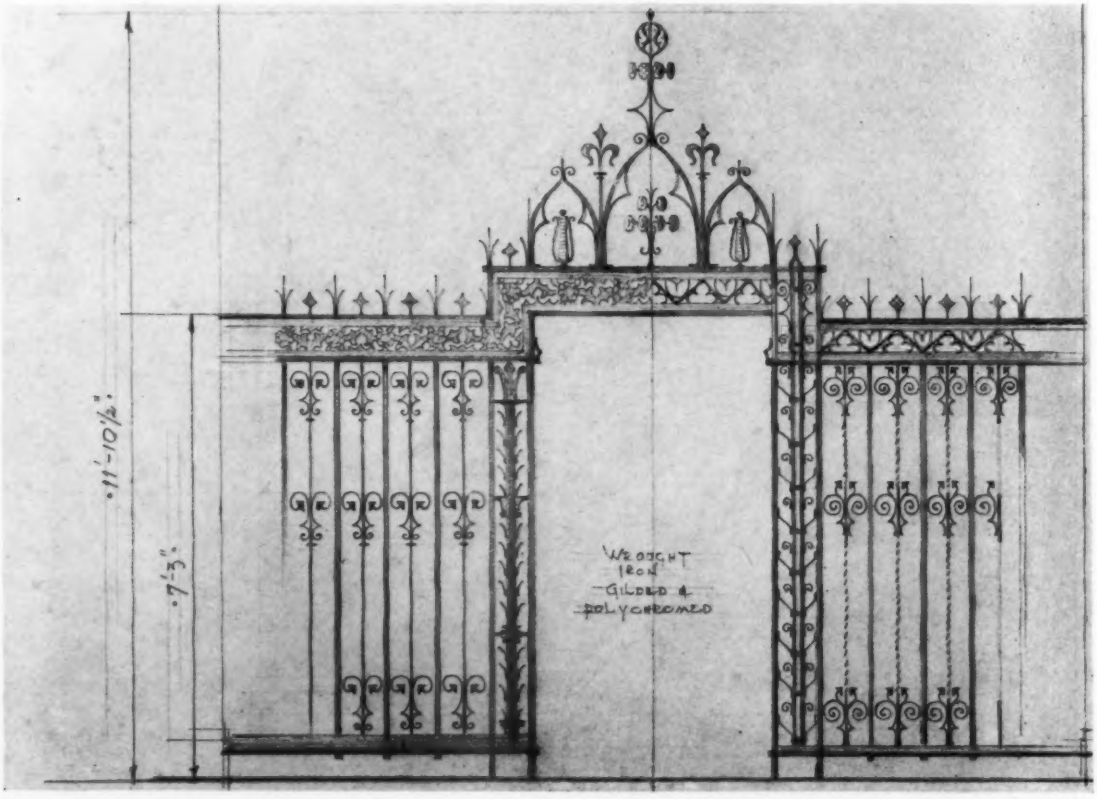
XUM



SKETCH OF UNDERBALCONY AND SACRISTY LIGHTING FIXTURES, REPRODUCED TO SCALE ONE-HALF INCH EQUALS ONE FOOT


KEY SHEET
No. 1 PLAN SECTION & ELEVATION OF HIGH ALTAR (MARBLE)
No. 2 BLESSED VIRGIN ALTAR (MARBLE)
No. 3 ST. JOSEPH ALTAR (MARBLE)
No. 4 ALTAR RAIL (MARBLE & IRON)
No. 5 BAPTISMAL FONT (MARBLE & BRONZE
No. 6 TRANSEPT SCREEN (IRON POLYCHROMED)
No. 7 SACRARIUM (MARBLE BRONZE COVER)
No. 8 HOLY WATER FONT (MARBLE)
No. 9 PULPIT (MARBLE & IRON HAND RAIL)
No. 10 LITTLE FLOWER SHRINE (MARBLE)
No. 11 ALMS BOX (WOOD & IRON)
No. 12 LIGHTING FIXTURES
No. 13 CRUCIFIX & CANDLESTICKS
No. 14 SEDILIA
No. 15 ORIGINALLY PROPOSED ALTAR

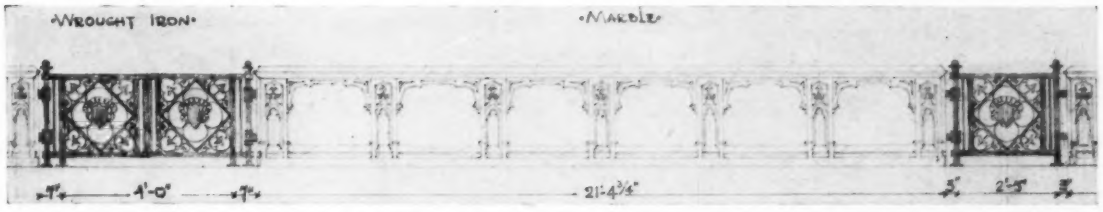
PLAN OF ALTAR SHOWING LOCATION OF VARIOUS ELEMENTS OF THE INTERIOR ARCHITECTURAL SCHEME



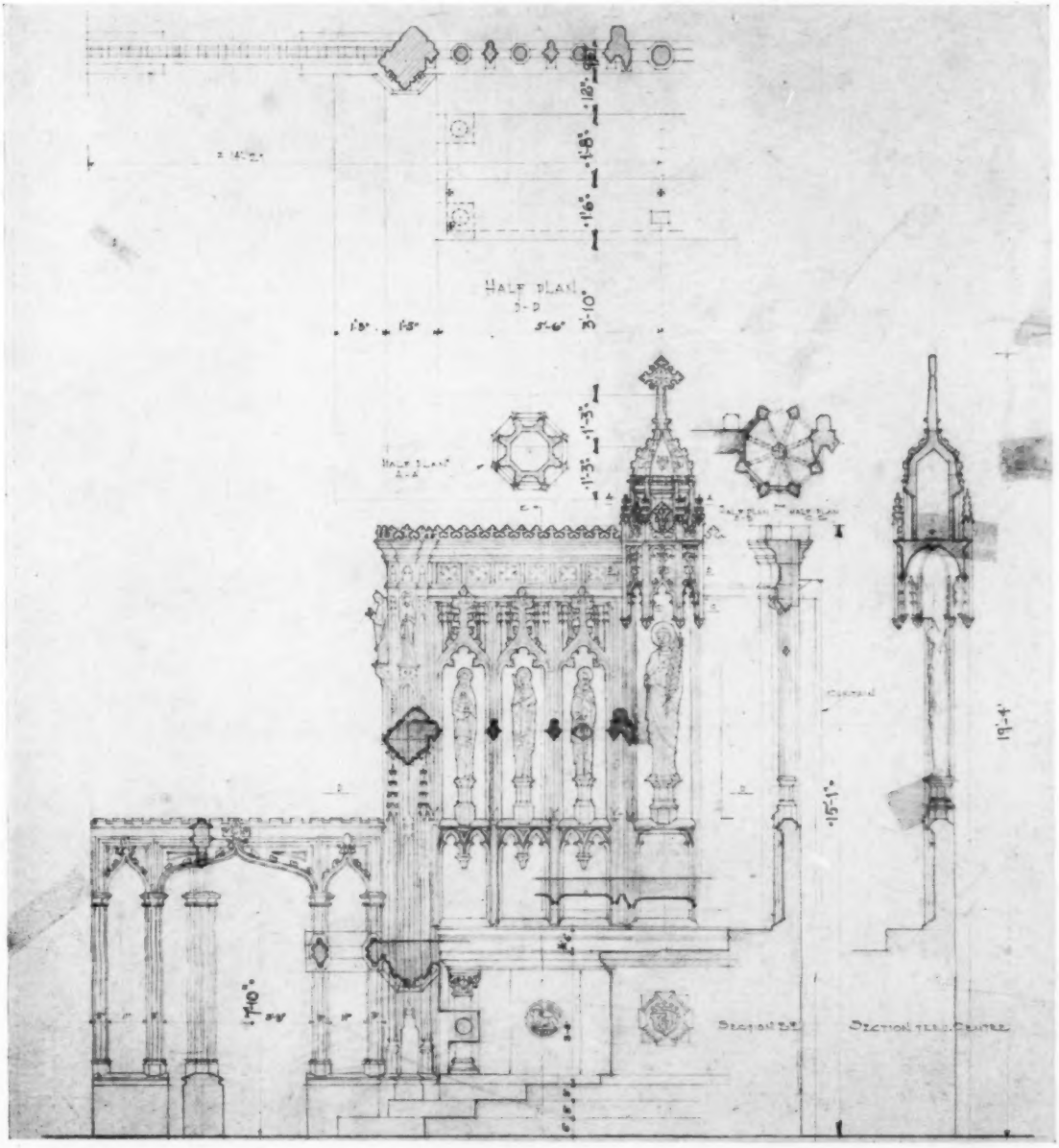
ELEVATION OF TRANSEPT SCREEN, SHOWN ON THE PLAN ABOVE AS NUMBER 6, REPRODUCED HERE TO SCALE THREE-EIGHTHS INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN



SKETCH OF ALTAR RAIL OF MARBLE WITH IRON GATES, REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT

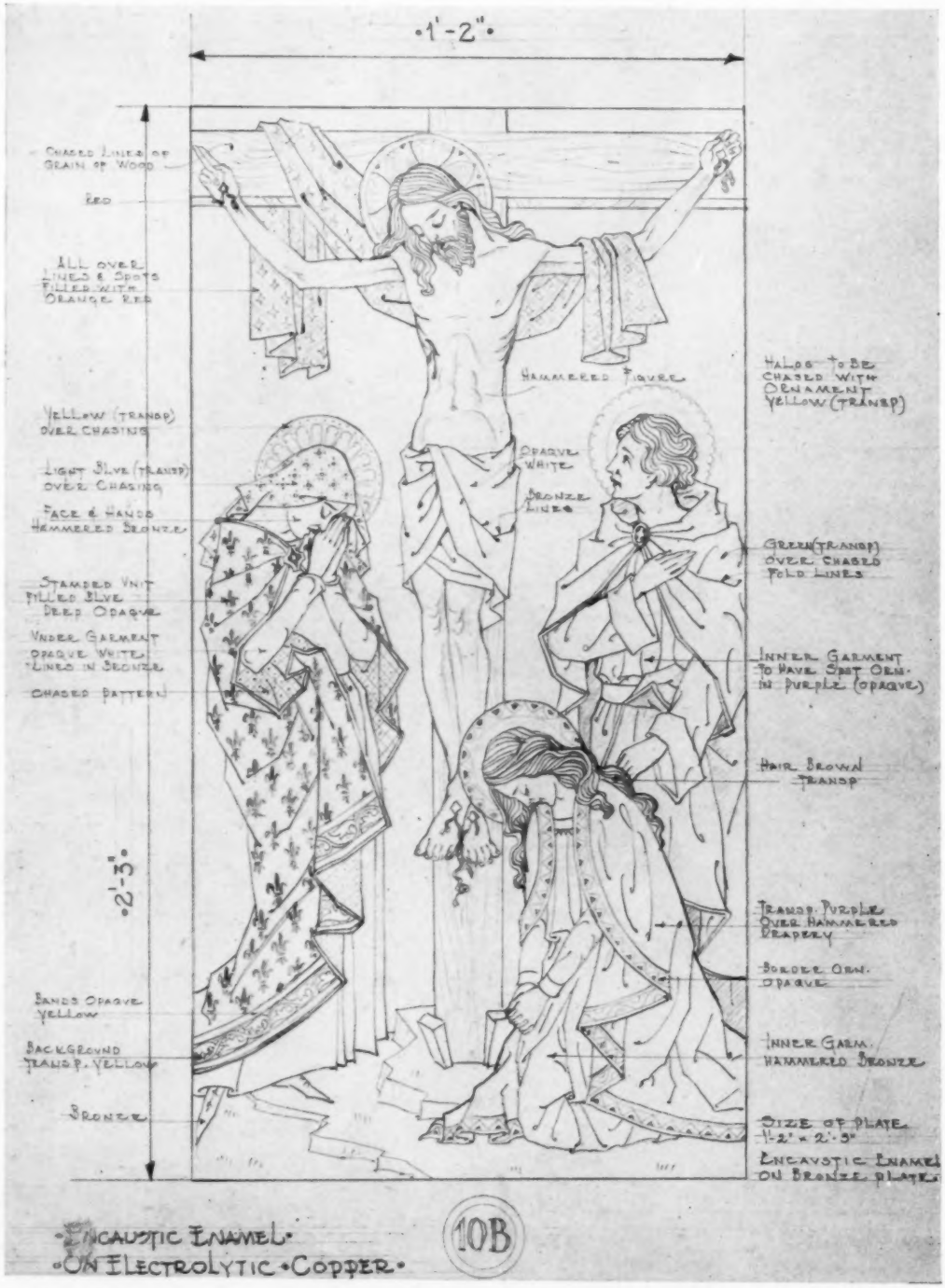


ELEVATION, PLAN AND SECTION OF HIGH ALTAR AS FINALLY APPROVED, REPRODUCED TO SCALE ONE-QUARTER INCH EQUALS ONE FOOT

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN

XUM


1'-2"
2'-3"
CHASED LINES OF GRAIN OF WOOD
RED
ALL OVER LINES & SPOTS FILLED WITH ORANGE RED
YELLOW (TRANSP) OVER CHASING
LIGHT SLVE (TRANSP) OVER CHASING
FACE & HANDS HAMMERED BRONZE
STAMPED UNIT FILLED SLVE DEEP OPAQUE
UNDER GARMENT OPAQUE WHITE LINED IN BRONZE
CHASED PATTERN
BANDS OPAQUE YELLOW
BACKGROUND TRANSP. YELLOW
BRONZE
HAMMERED FIGURE
OPAQUE WHITE
BRONZE LINES
HALOS TO BE CHASED WITH ORNAMENT YELLOW (TRANSP)
GREEN (TRANSP) OVER CHASED FOLD LINES
INNER GARMENT TO HAVE SPOT ORN. IN PURPLE (OPAQUE)
HAIR BROWN TRANSP
TRANSP. PURPLE OVER HAMMERED DRAPERY
BORDER ORN. OPAQUE
INNER GARM. HAMMERED BRONZE
SIZE OF PLATE 1'-2" x 2'-3"
ENCAUSTIC ENAMEL ON BRONZE PLATE
ENCAUSTIC ENAMEL
ON ELECTROLYTIC COPPER
10B

FULL SIZE STUDY FOR DESIGN OF THE STATION OF THE CROSS, REPRODUCED ONE-QUARTER FULL SIZE

ST. STEPHEN'S CHURCH, PHILADELPHIA, PA.

HOFFMAN–HENON COMPANY, ARCHITECTS—RAMBUSCH, DESIGNERS–CRAFTSMEN

ABOVE IS REPRODUCED A PHOTOGRAPH OF THE INTERIOR OF GLORIA DEI (OLD SWEDES') CHURCH. THE CHURCH WAS FOUNDED IN 1677, AND THE PRESENT CHURCH BUILDING WAS DEDICATED IN 1700. THE OLD CHURCH HAD BEEN RENOVATED SEVERAL TIMES, THE LAST IMPROVEMENT HAVING BEEN MADE ABOUT TWENTY-FIVE YEARS AGO

AT THE RIGHT IS SHOWN THE WINE-GLASS PULPIT IN ST. PETER'S CHURCH. THE CHURCH BUILDING WAS COMPLETED IN 1761. THE WINE-GLASS PULPIT, WITH ITS SOUNDING BOARD, THE READING DESK, AND CHANCEL RAIL, WERE PLACED IN THEIR PRESENT POSITIONS IN THE THIRD YEAR AFTER THE CHURCH WAS OPENED FOR SERVICE. PRESIDENT AND MRS. WASHINGTON ATTENDED ST. PETER'S CHURCH DURING THE WINTER OF 1781-1782

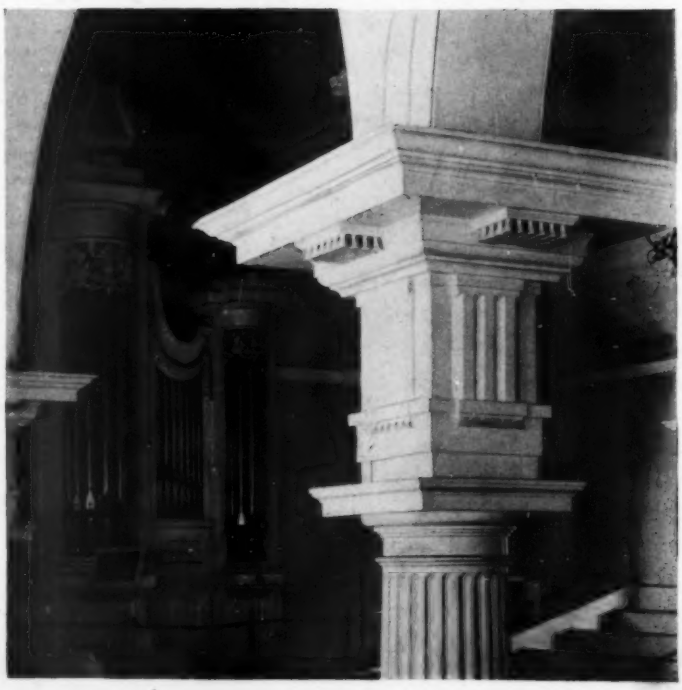
INTERIORS OF OLD PHILADELPHIA CHURCHES

LOOKING TOWARD THE ALTAR

LOOKING TOWARD THE REAR

CHRIST CHURCH, BUILT IN 1695

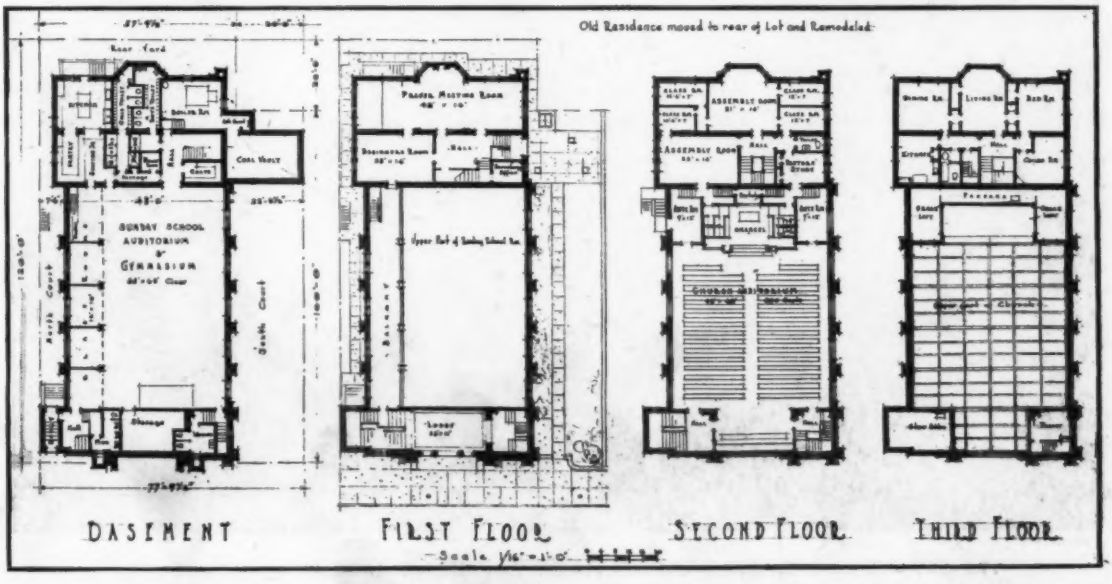
THE CHURCH WAS FOUNDED UNDER A PROVISION IN THE ORIGINAL CHARTER OF KING CHARLES II TO WILLIAM PENN. HERE THE COLONIAL GOVERNORS HAD THEIR STATE PEW, MARKED BY THE COAT OF ARMS BEARING THE MONOGRAM OF WILLIAM AND MARY. GEORGE AND MARTHA WASHINGTON REGULARLY ATTENDED THE CHURCH FROM 1790 TO 1797, DURING WASHINGTON'S PRESIDENCY. OTHER REGULAR WORSHIPPERS OF THE CHURCH WERE JOHN ADAMS, WHILE HE WAS PRESIDENT, THE MARQUIS DE LAFAYETTE ON HIS SECOND VISIT TO THIS COUNTRY, BENJAMIN FRANKLIN, ROBERT MORRIS AND BETSY ROSS. THE PULPIT DATES FROM 1769. THE ORGAN, ORIGINALLY BUILT IN 1765, HAS BEEN REBUILT TWICE, EXCEPT THE FRONT CASE. MOST OF THE MATERIAL OF WHICH THE BUILDING IS CONSTRUCTED WAS BROUGHT FROM ENGLAND



DETAIL OF CAPITAL AND ENTABLATURE

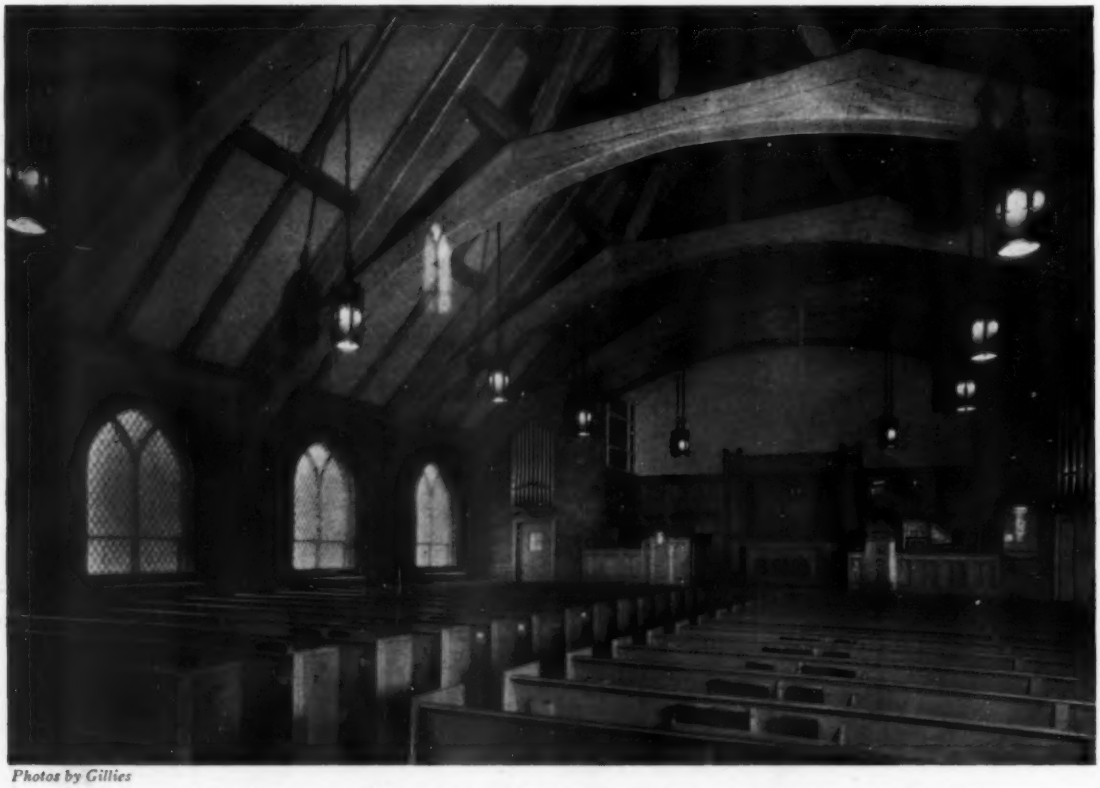
INTERIORS OF OLD PHILADELPHIA CHURCHES

Photo by Gillies



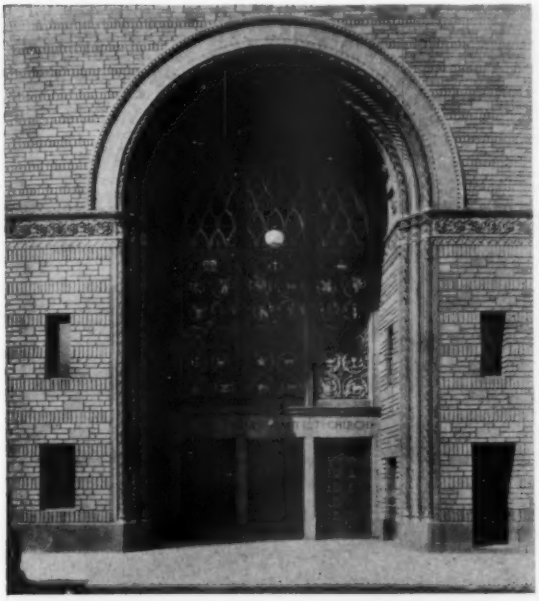
TRINITY BAPTIST CHURCH, BROOKLYN, N. Y.—TILLION & TILLION, ARCHITECTS

XUM



Photos by Gillies

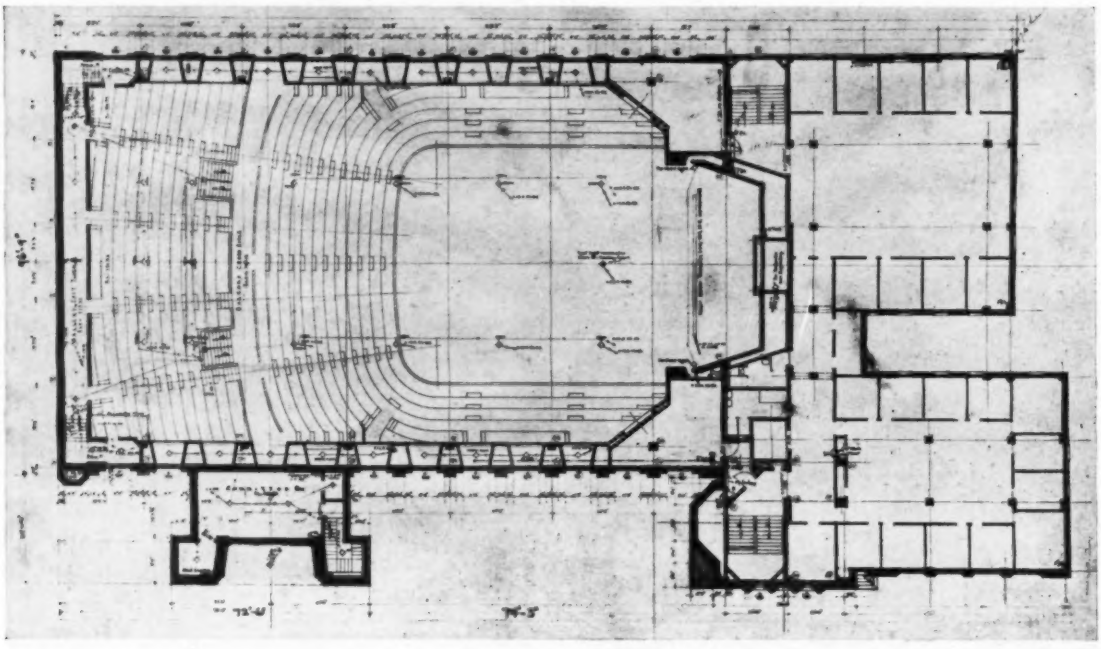
TRINITY BAPTIST CHURCH, BROOKLYN, N. Y.—TILLION & TILLION, ARCHITECTS



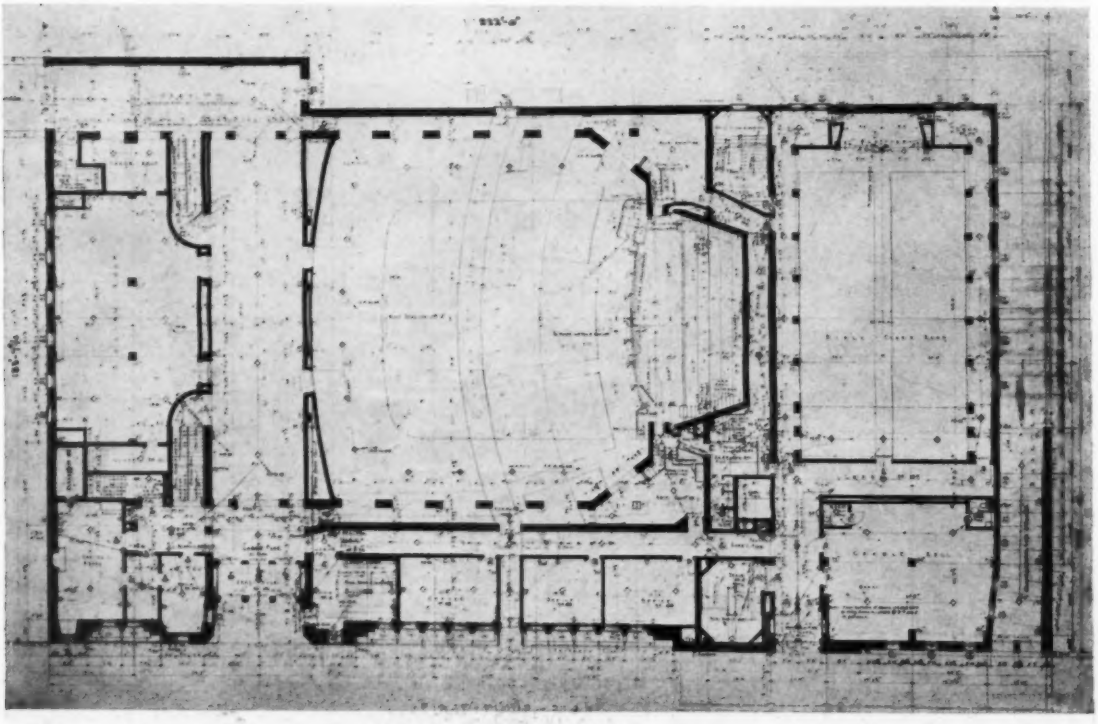
EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

XUM



THIRD FLOOR PLAN



FIRST FLOOR PLAN

EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

XUM

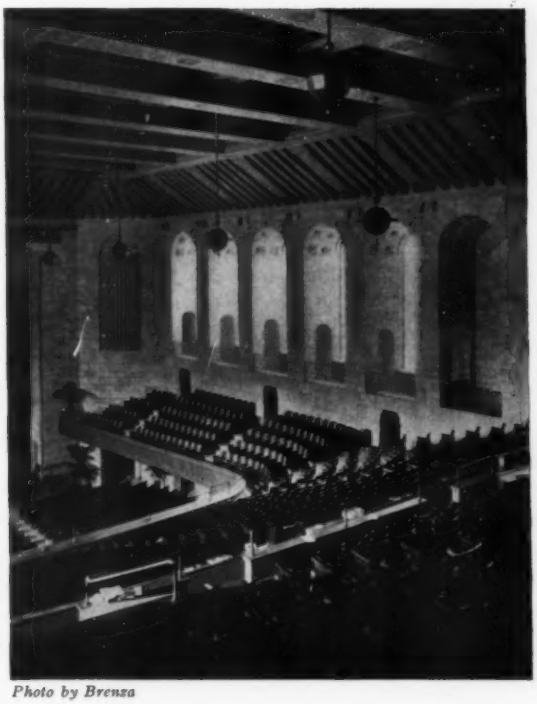
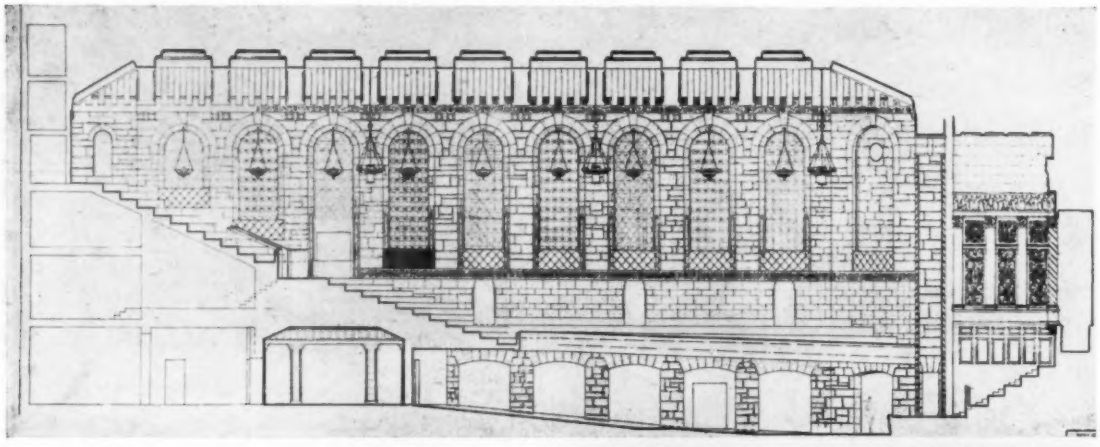


Photo by Brenza

Photo by Brenza

EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

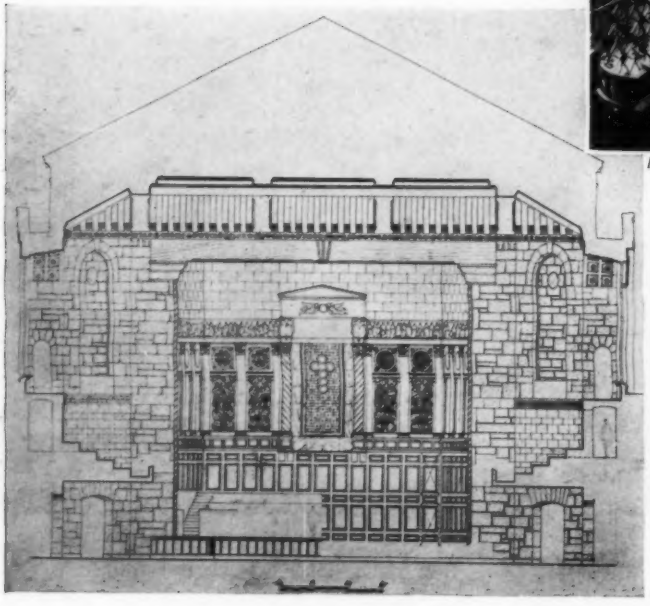


ABOVE: LONGITUDINAL SECTION

AT RIGHT: DETAIL OF SIDE WALL OF AUDITORIUM

BELOW: TRANSVERSE SECTION, LOOKING TOWARD PLATFORM

Photo by Brenza



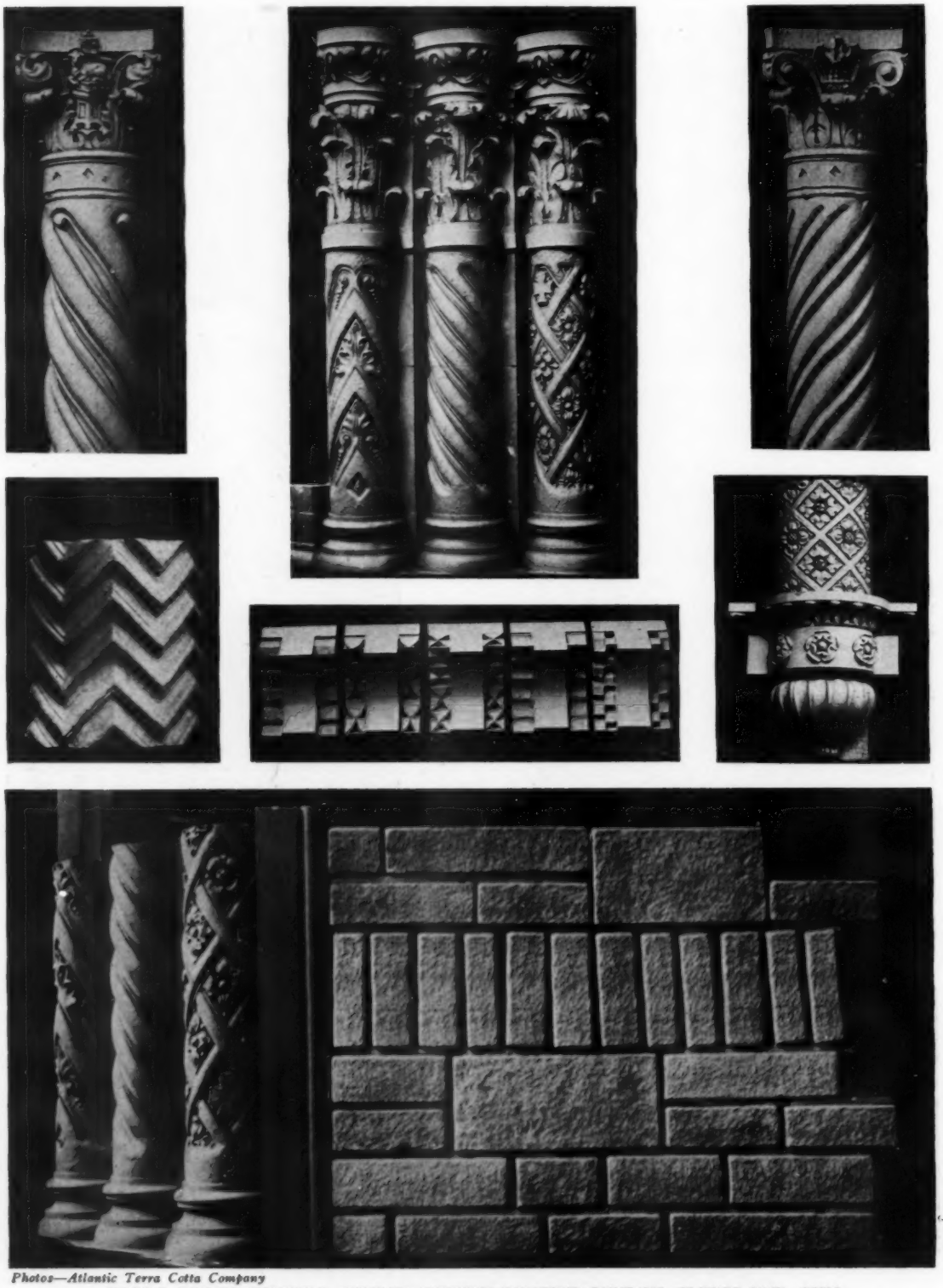
EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

Photos—Atlantic Terra Cotta Company

TERRA COTTA DETAILS, EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS



Photos—Atlantic Terra Cotta Company

TERRA COTTA DETAILS, EUCLID AVENUE BAPTIST CHURCH, CLEVELAND, OHIO

WALKER & WEEKS, ARCHITECTS

ENGINEERING AND CONSTRUCTION

OPEN TIMBER ROOF CONSTRUCTION IN SMALL CHURCHES

By John A. Wetzel, A. I. A.

SELDOM is an architect free from cost limitation in the shaping of his design and the selection of materials. With what special emphasis this applies to the design of churches of moderate seating capacity, all architects who have executed such commissions will unhappily testify. Let it be known at the outset, then, that they who have committed errors similar to those outlined in this article stand forgiven without need of self-defense. As one of the many who have been guilty of lapses of good judgment in this particular item of church construction, the writer speaks from the ranks, while pointing hopefully toward a better day.

My thesis is that numerous small churches otherwise well studied suffer materially from the treatment of the exposed interior roof members. What a small percentage of such roofs are truly satisfying in their relief value. How very many of them have been erected, not with the thought of the play of light and shadow carried to the eye below, but rather as a proud affirmation by the architect that he is likewise an engineer who knows his $M=fS=\frac{1800 \times bd^2}{6}$. The ABC of construction that the strength of a beam varies as its breadth and the square of its depth has been our undoing. To be sure, our exposed rafters must be set with the wide dimension vertically and very frequently at standard floor joist spacing—else what are beam tables for?

Two by fours, two by sixes, and even two by eights, have greeted the writer's eyes, in churches otherwise well designed. They have been set in the proper structural manner to secure the maximum load bearing capacity, but what harsh, staccato shadows they cast, and what knife-like edges they offer to the eyes of the congregation. At times, even the purlins assume the economic structural shape.

In this day when there are churches and chapels with carefully considered open timber work sufficiently frequent about the countryside to afford excellent working examples, one is inclined, as he comes upon new samples of the frontier style, to feel that not only have the funds for building run low as the edifice reached the roof, but likewise the resourcefulness of the architect.

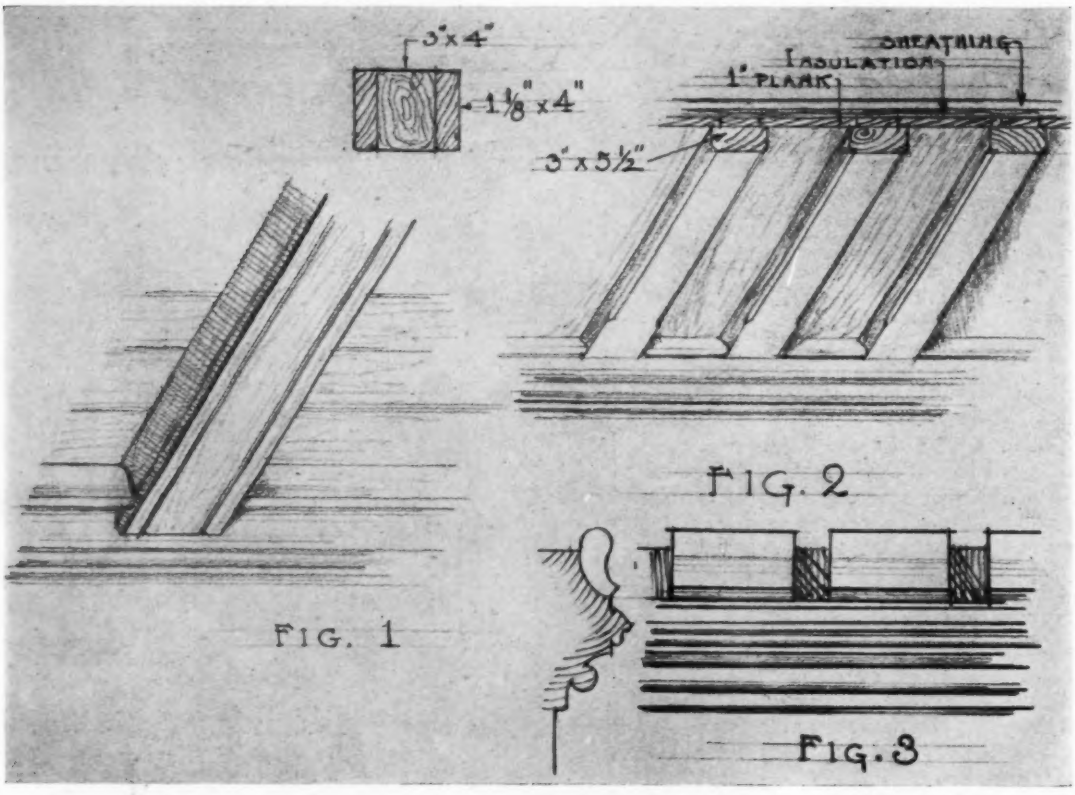
Photo by Clark

ST. MARK'S CHURCH, MT. KISCO, N. Y.

BERTRAM G. GOODHUE, ARCHITECT

While the remark seems platitudinous, it is apparently desirable we be reminded, in the case of wooden roofs, that we need not be fearful of a deflection that would be troublesome if we were dealing with a plastered ceiling. Likewise, that the depth of a beam may spell strength to the trained engineering eye, but breadth of beam spells stability and permanency when the effect is taken as a whole.

Figure 1 shows a simple rafter built of stock materials that is pleasing in its relief values. It is similar to those used in the roof of the nave at



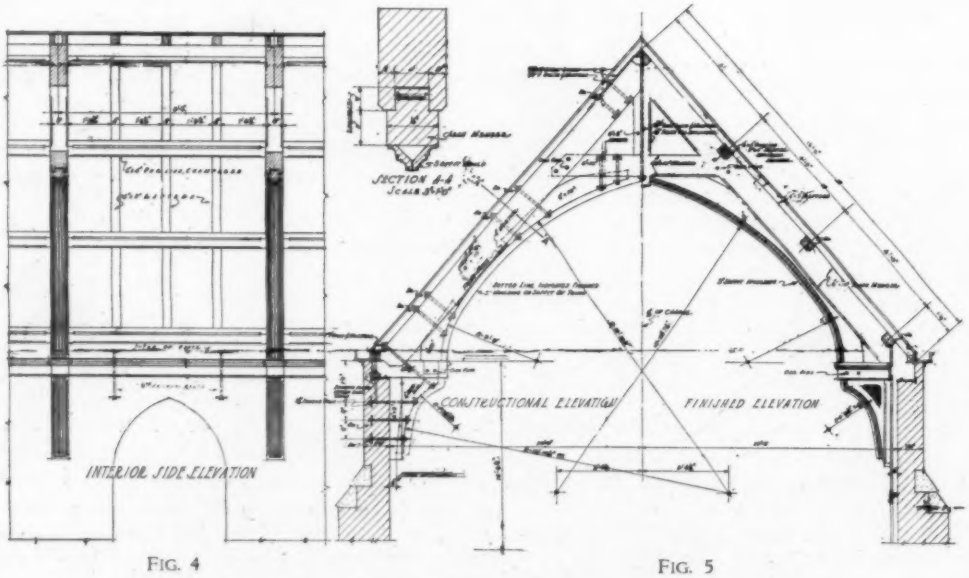


FIG. 4 FIG. 5

CHESHIRE MEMORIAL PARISH HOUSE CHAPEL, TARBORO, N. C.

HOBART UPJOHN, ARCHITECT

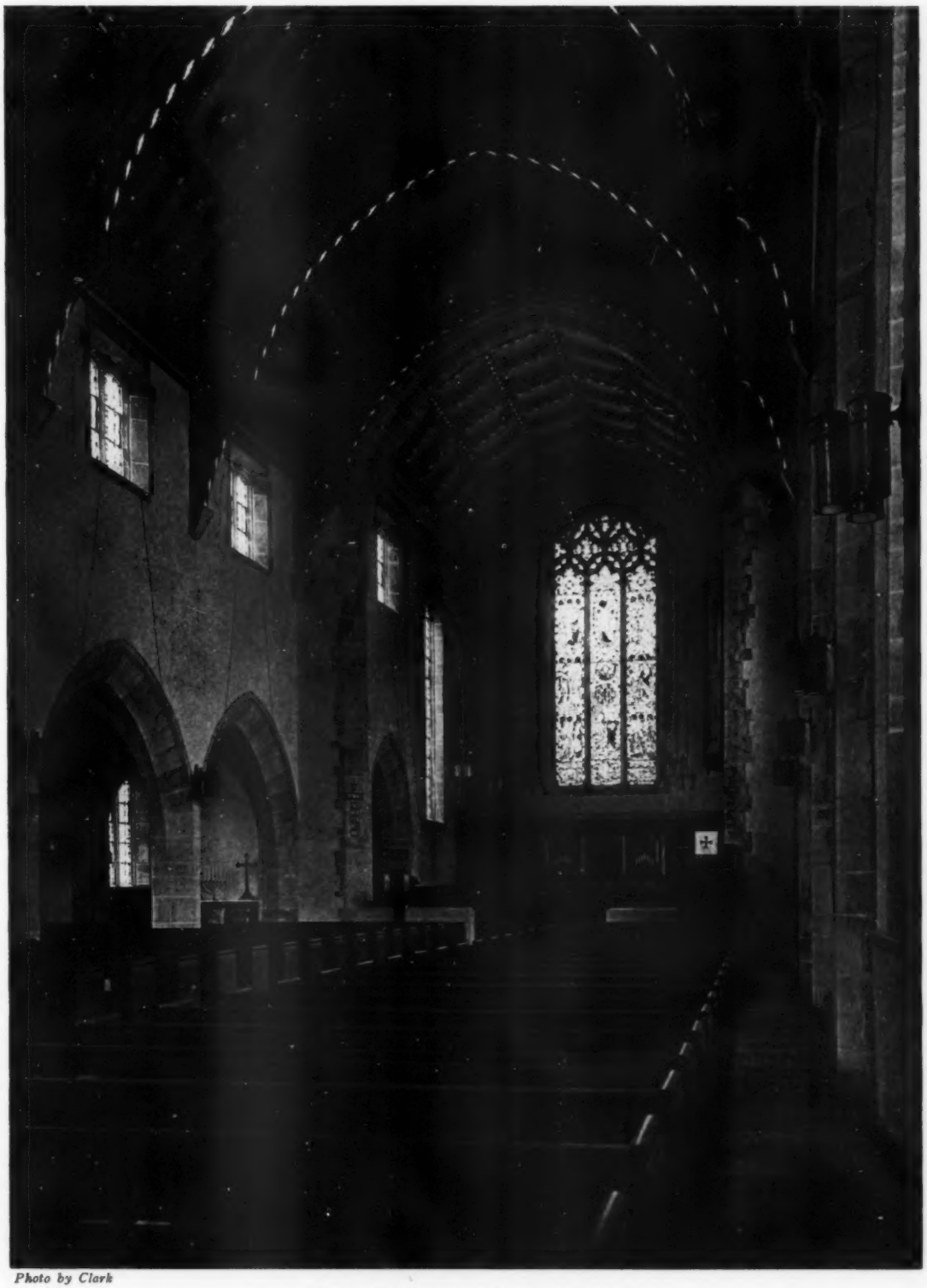


Photo by Clark

ST. JOHN'S EPISCOPAL CHURCH, BUFFALO, N. Y.

MAYERS, MURRAY & PHILLIP (BERTRAM GROSVENOR GOODHUE ASSOCIATES), ARCHITECTS

St. Mark's, Mt. Kisco, N. Y., where they are spaced approximately thirty inches on centers. In this roof but one purlin, located at the collar beam of the truss, divides the span from ridge to plate, and the fact that the span below the purlin is considerably greater than that above adds greatly to the pleasing informality of the treatment. This church is one of the finest examples of the parish type that Bertram Goodhue produced, and it will well repay a visit, not alone for the open timber roof construction but for the excellent proportion of nave, side aisle and chancel, and the exquisite carving of the rood screen, pulpit, choir stalls, and the careful design of the sanctuary pieces.

Figure 2 shows a suggested treatment using stock three by sixes set flat, and on a centering that would permit the use of wide plank set with the run of the rafters, after the manner of some thirteenth century examples.

Figure 3 shows a simple moulded cornice that functions well in breaking the angle made by the junction of the roof construction with the side walls.

Figures 4 and 5 show the roof of a chapel which is part of the Cheshire Memorial Parish House at Tarboro, N. C., designed by Hobart Upjohn. The drawings demonstrate a simple and inexpensive treatment of a roof that resulted in a pleasing effect of light and shadow. On this job, the well meaning and helpful contractor, without informing the architect of his intentions, ordered two by six rafters instead of the three by four, as they contained the same amount of lumber per lineal foot and were according to his judgment much more desirable on account of their added strength. So in addition to education within our ranks, away from a too strict adherence to the structural ideal, a wider field awaits us.

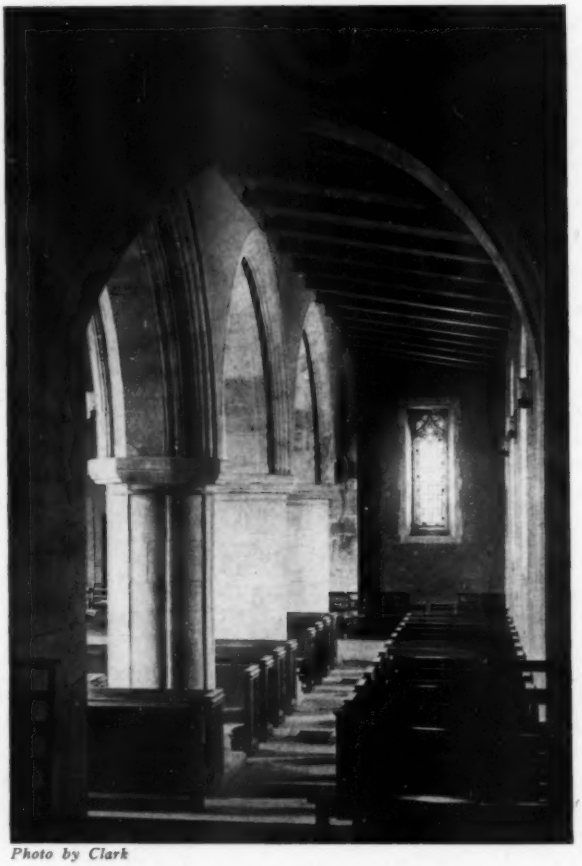


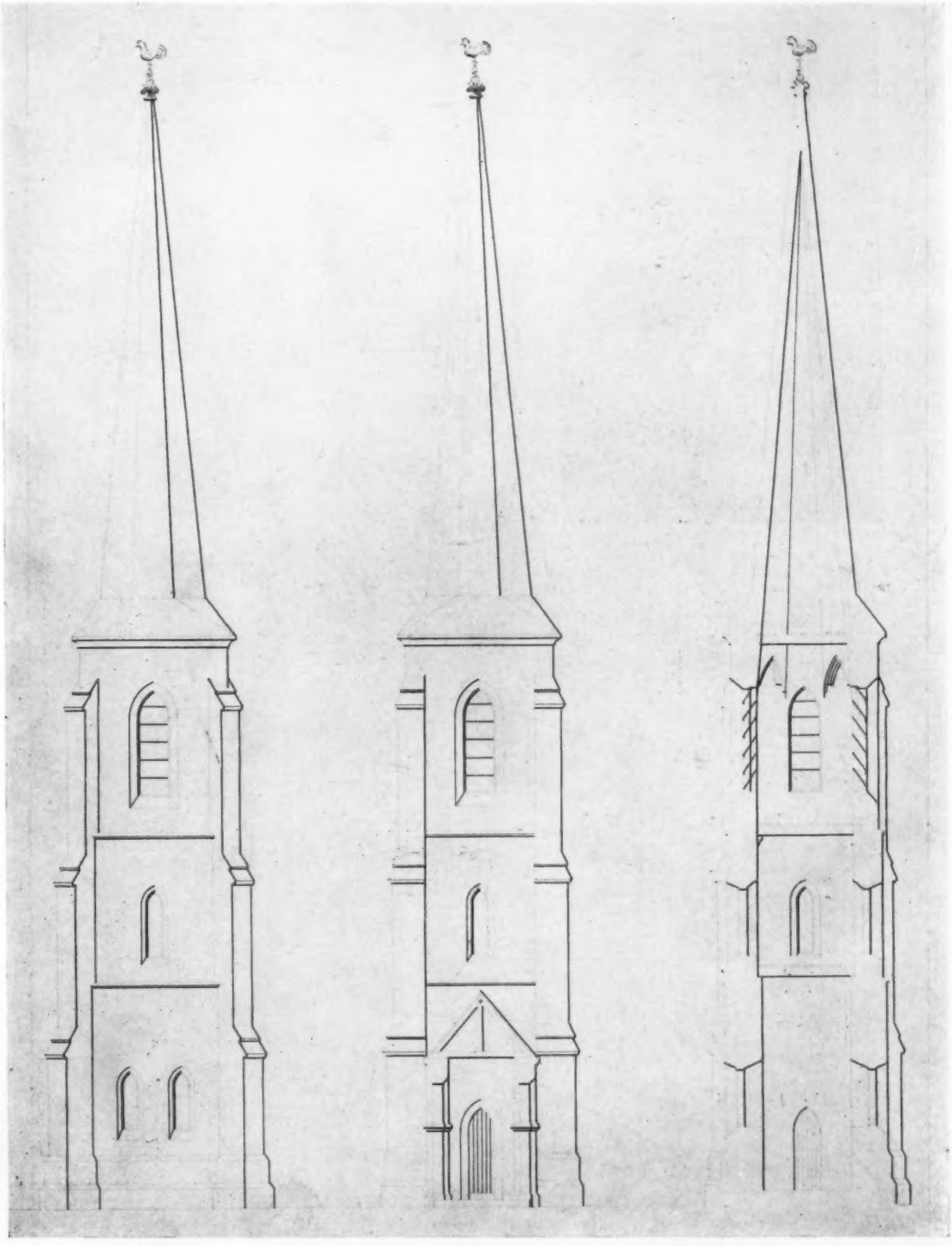
Photo by Clark

ST. MARK'S CHURCH, MT. KISCO, N. Y.

BERTRAM G. GOODHUE, ARCHITECT

It is likewise a predilection of the writer that deep shelves at the joining of the wall line and roof line are distressing in proportion to their depth. The architect may find precedent for almost anything he chooses to do if he search far enough. Many samples of thirteenth and fourteenth century churches honestly built and of sufficient charm to warrant a pilgrimage, may be found with rafters extending to a plate on the outer side of a thick wall where they seem to disappear into an uncertain void as far as the eye can perceive; the top of the wall or secondary plate at the inner face of the wall forming a wide shelf with no attempt to close the opening above. It would seem that the hygienic, graceful, and pleasing thing to do is to close such an opening on not less than a vertical line and preferably with mouldings that swing inwardly as they approach the roof.

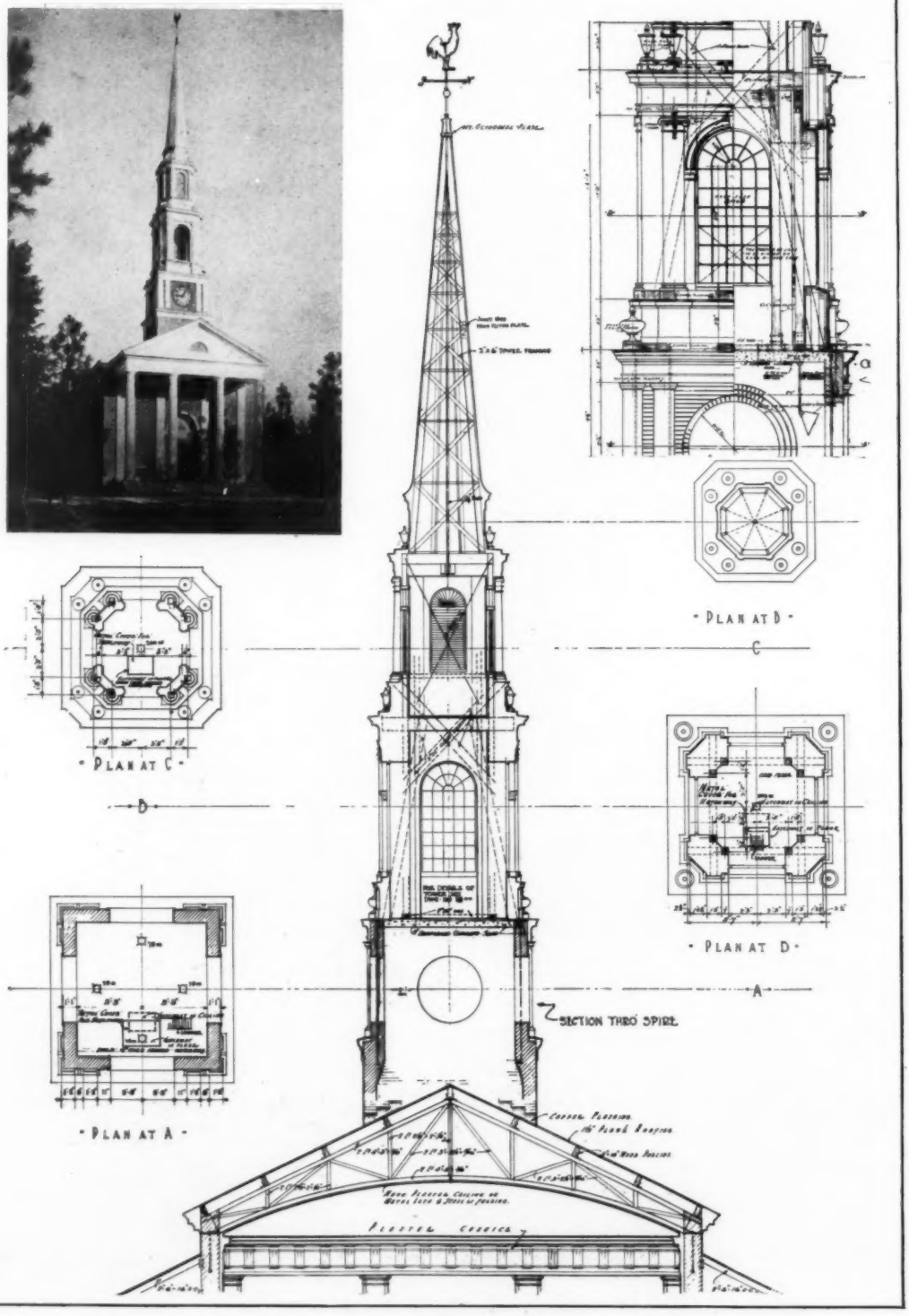
One should not carry an individual preference too far, so the matter of closing the opening where the rafters are carried over purlins is one that must be left to the judgment of the designer. Suffice it to say that, when rafters, shallow in depth, are used, such space can well be closed with an effect of having let the rafters into the purlin. And here again it can scarcely be debated that the feeling of substantial construction thereby produced is more pleasing than the shadows of the deep pockets which are formed by the rafters running freely over the top of the purlin. much good precedent to the contrary notwithstanding.



ELEVATIONS AND SECTION OF TOWER, CHRIST CHURCH, RALEIGH, N. C.

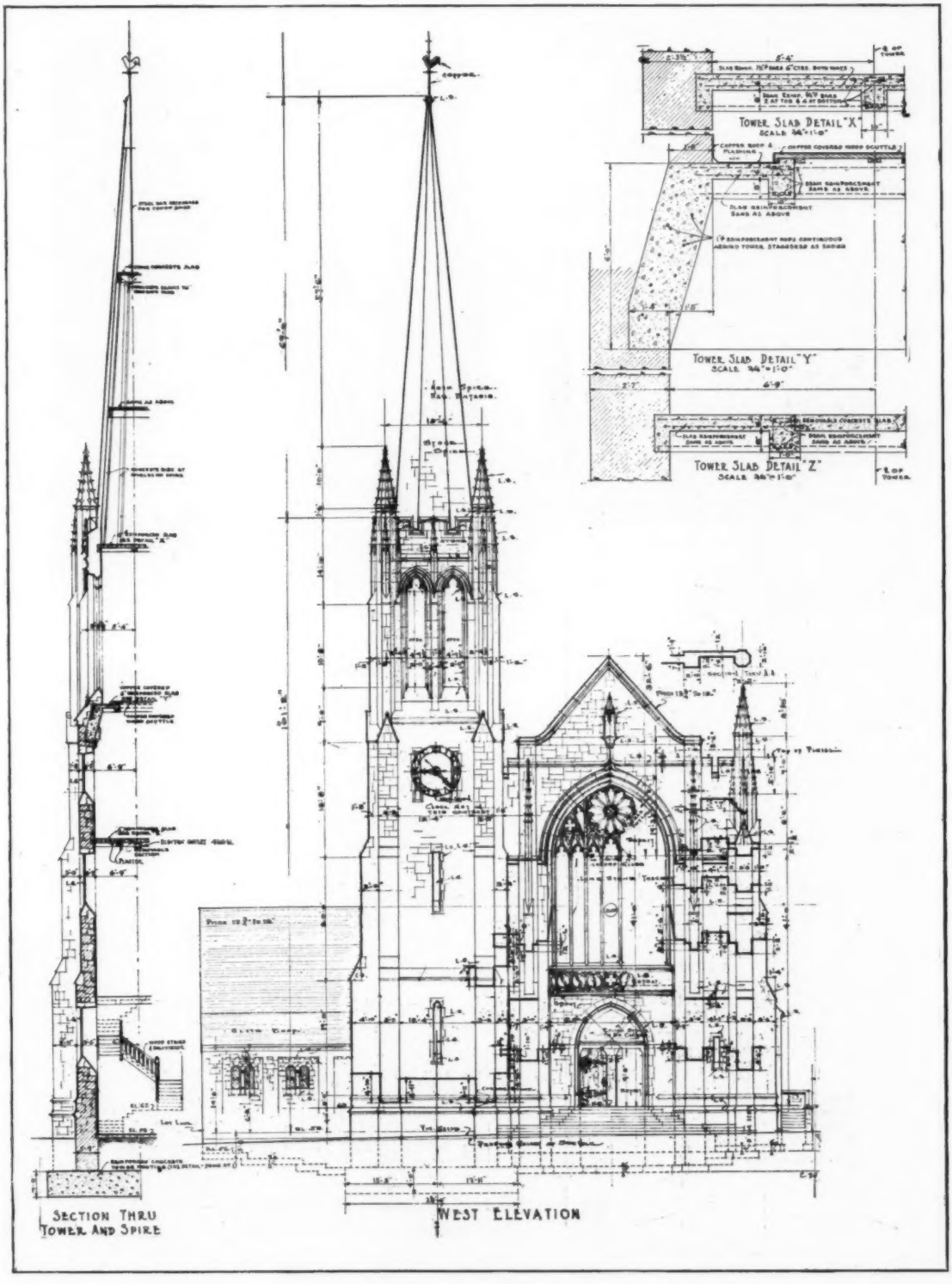
RICHARD UPJOHN, ARCHITECT

(From the original drawing dated September 19, 1846)



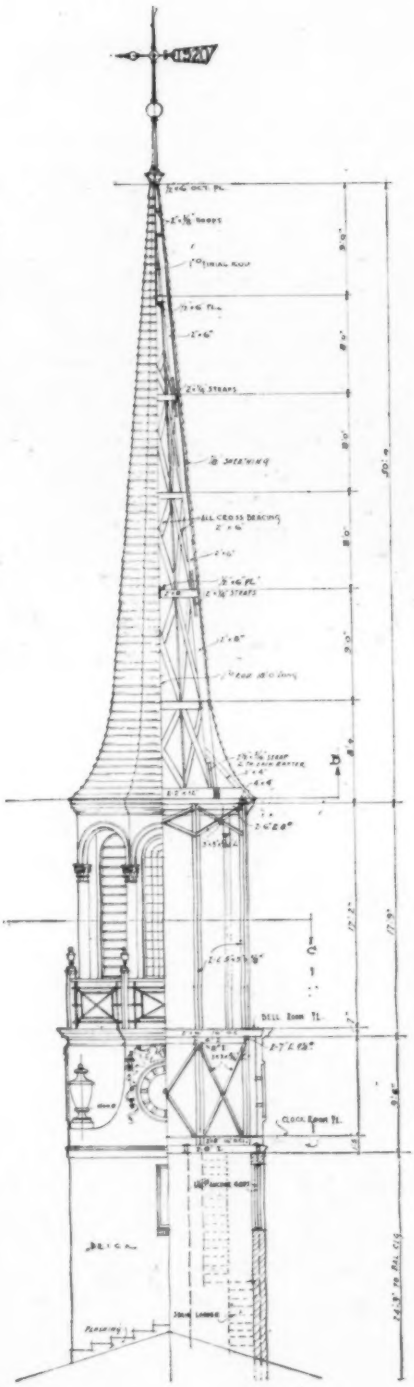
SPIRE DETAILS

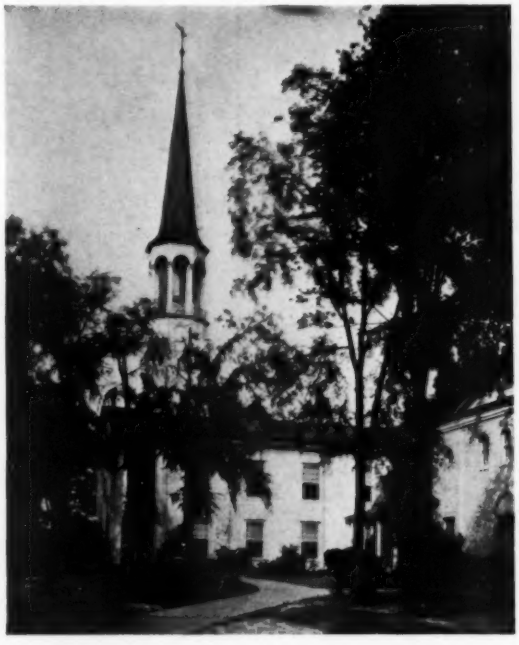
PINEHURST CHURCH, PINEHURST, N. C.—HOBART UPJOHN, ARCHITECT

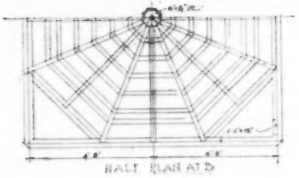


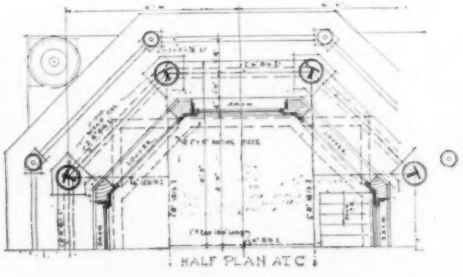
FIRST PRESBYTERIAN CHURCH, WILMINGTON, N. C.—HOBART UPJOHN, ARCHITECT

(For perspective see page 358)









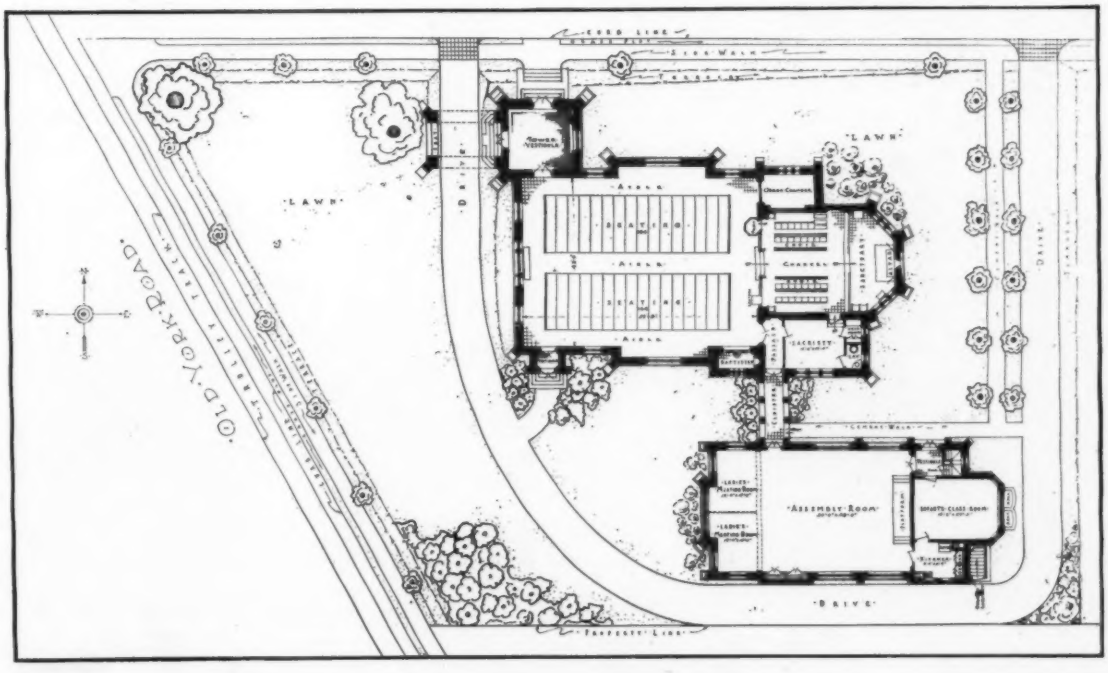
SPIRE DETAIL, CHURCH AT FAYETTEVILLE, N. C.

HOBART UPJOHN, ARCHITECT

Photo by Wallace

ST. JOHN'S EVANGELICAL LUTHERAN CHURCH, OGONTZ, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT



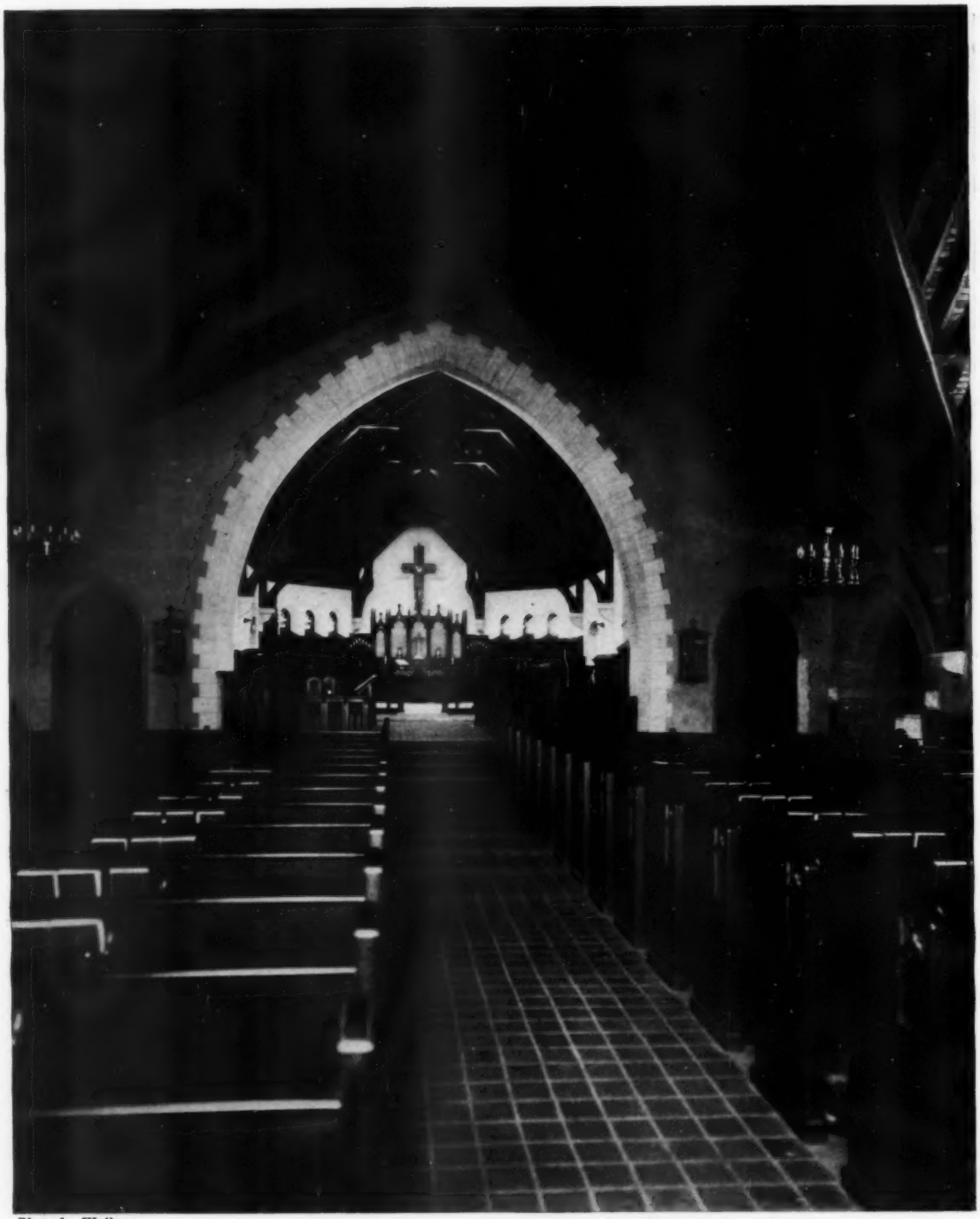


Photo by Wallace

ST. JOHN'S EVANGELICAL LUTHERAN CHURCH, OGONTZ, PA.

LAWRENCE VISSCHER BOYD, ARCHITECT

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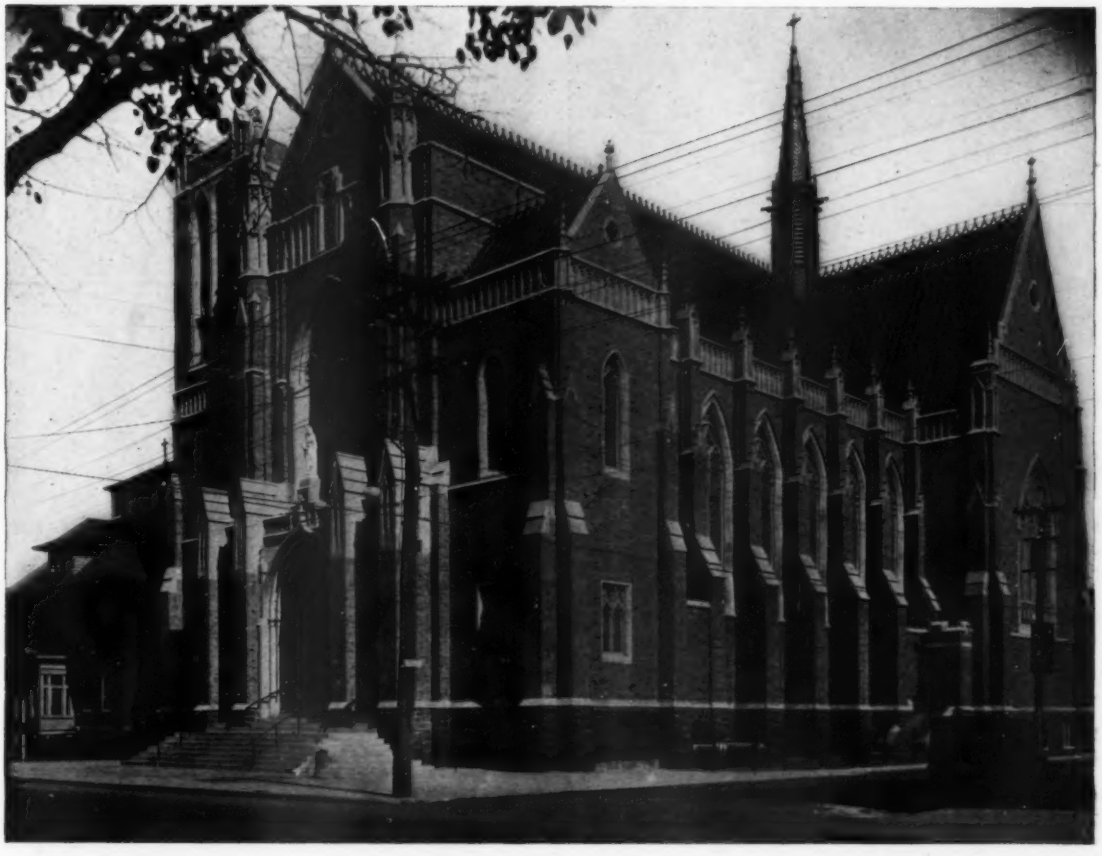

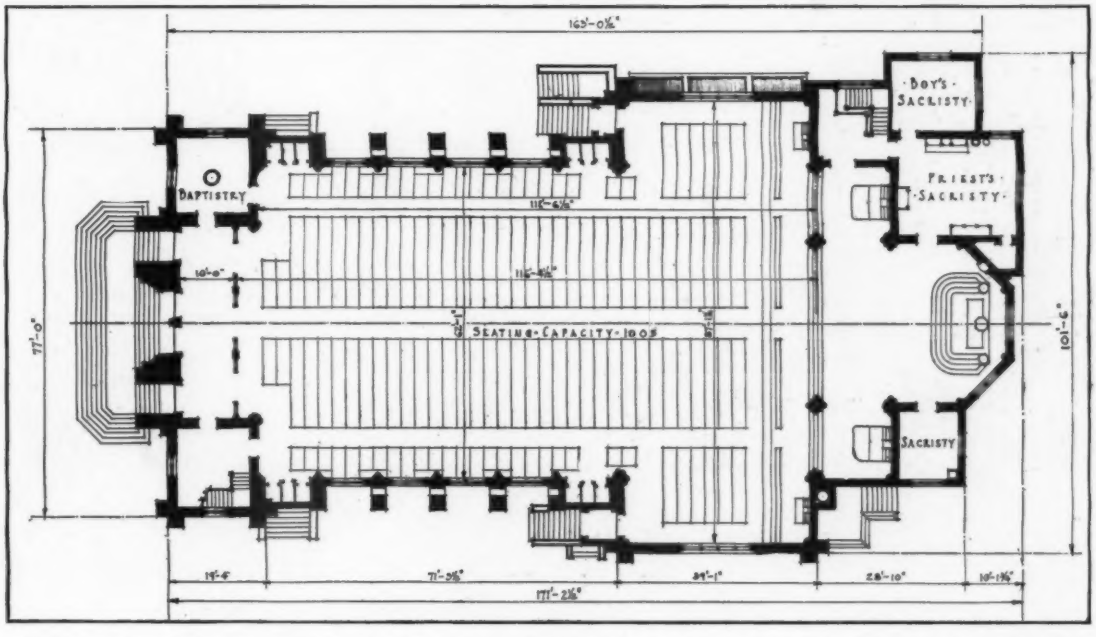

CHURCH OF ST. MARY GATE OF HEAVEN, OZONE PARK, L. I., N. Y.—EMILE G. PERROT, ARCHITECT

CHURCH OF ST. MARY GATE OF HEAVEN, OZONE PARK, L. I., N. Y.

EMILE G. PERROT, ARCHITECT

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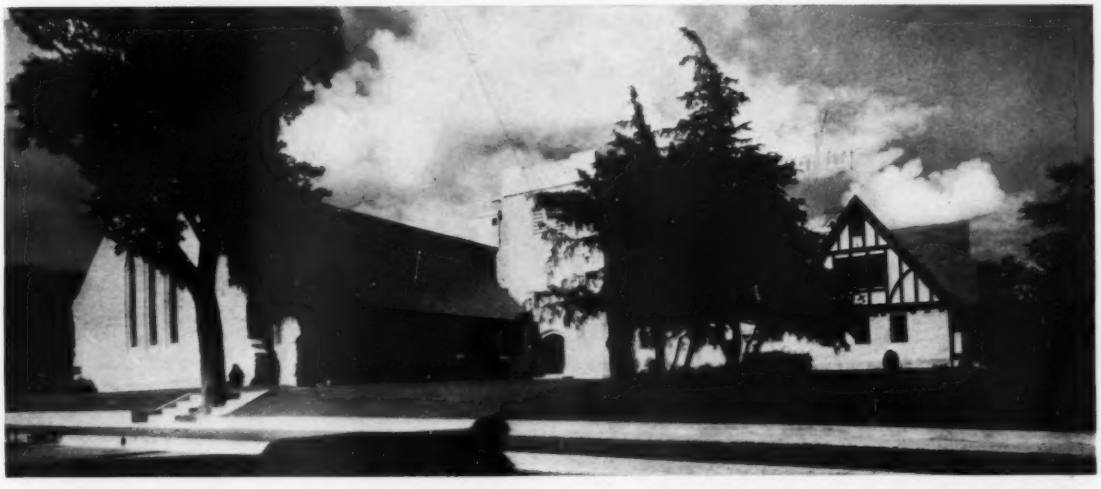
A GROUP OF CHURCHES OF MODERATE COST



ST. JAMES EPISCOPAL CHURCH, WICHITA, KAN.—SCHMIDT, BOUCHER & OVEREND, ARCHITECTS

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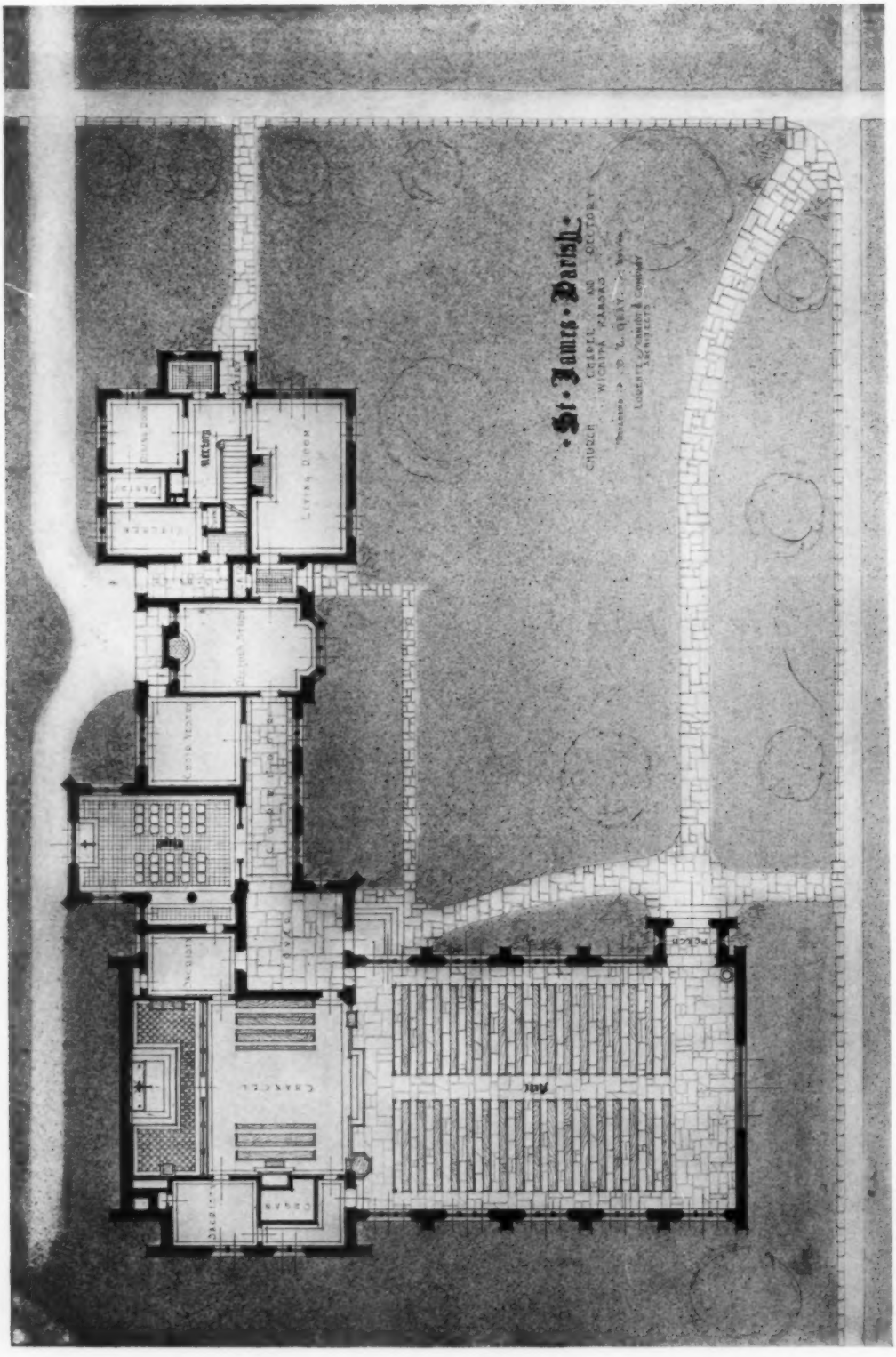
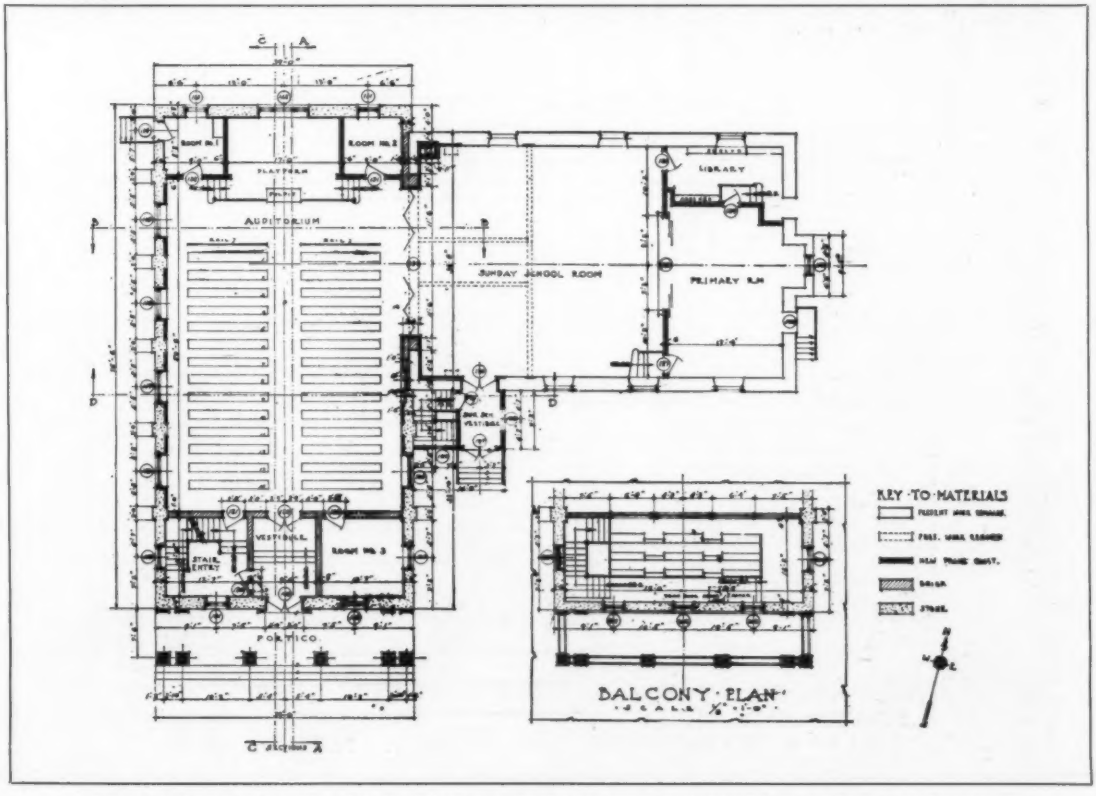


ST. JAMES EPISCOPAL CHURCH, WICHITA, KAN.—SCHMIDT, BOUCHER & OVEREND, ARCHITECTS

Photo by Tyler



MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT

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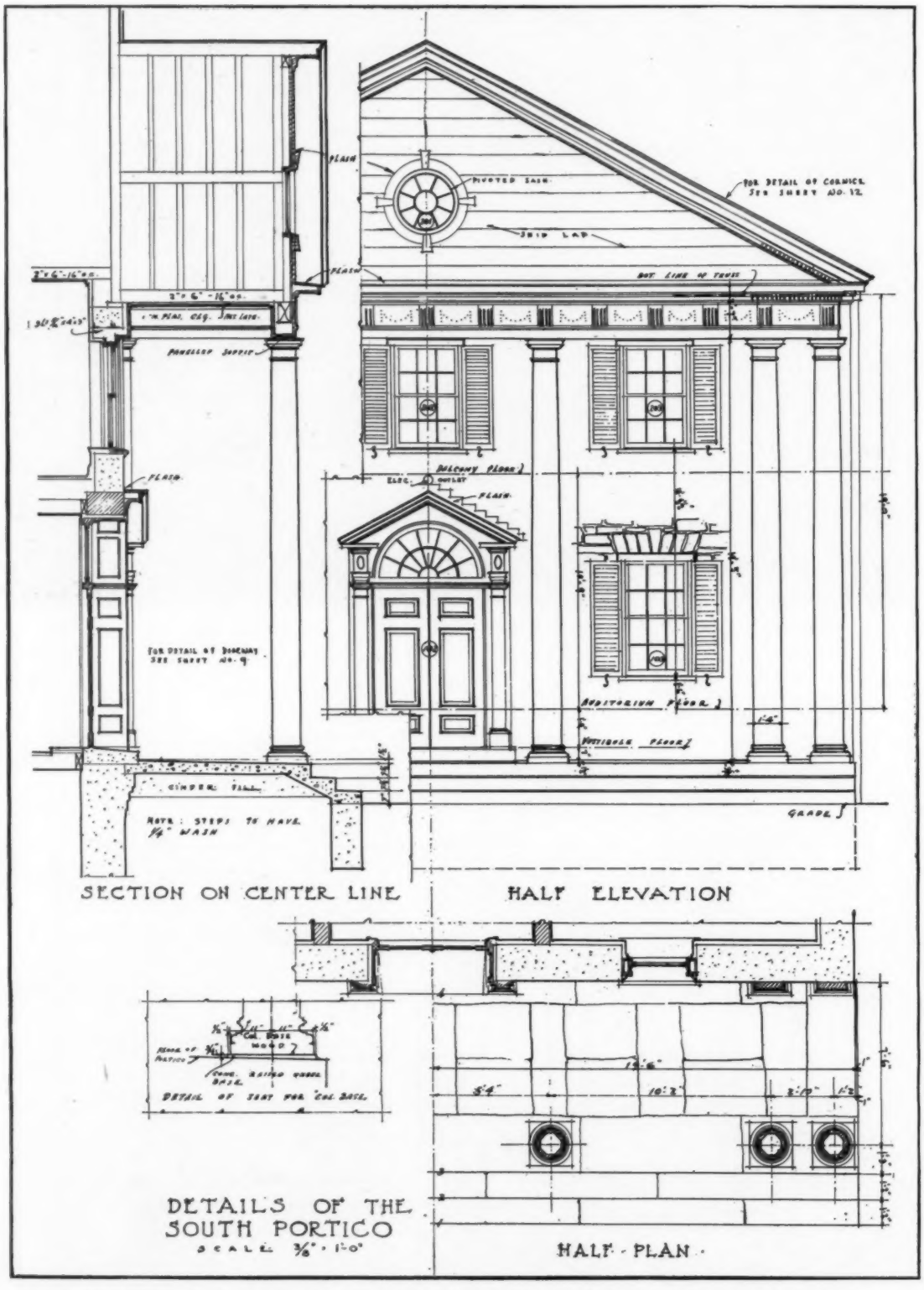
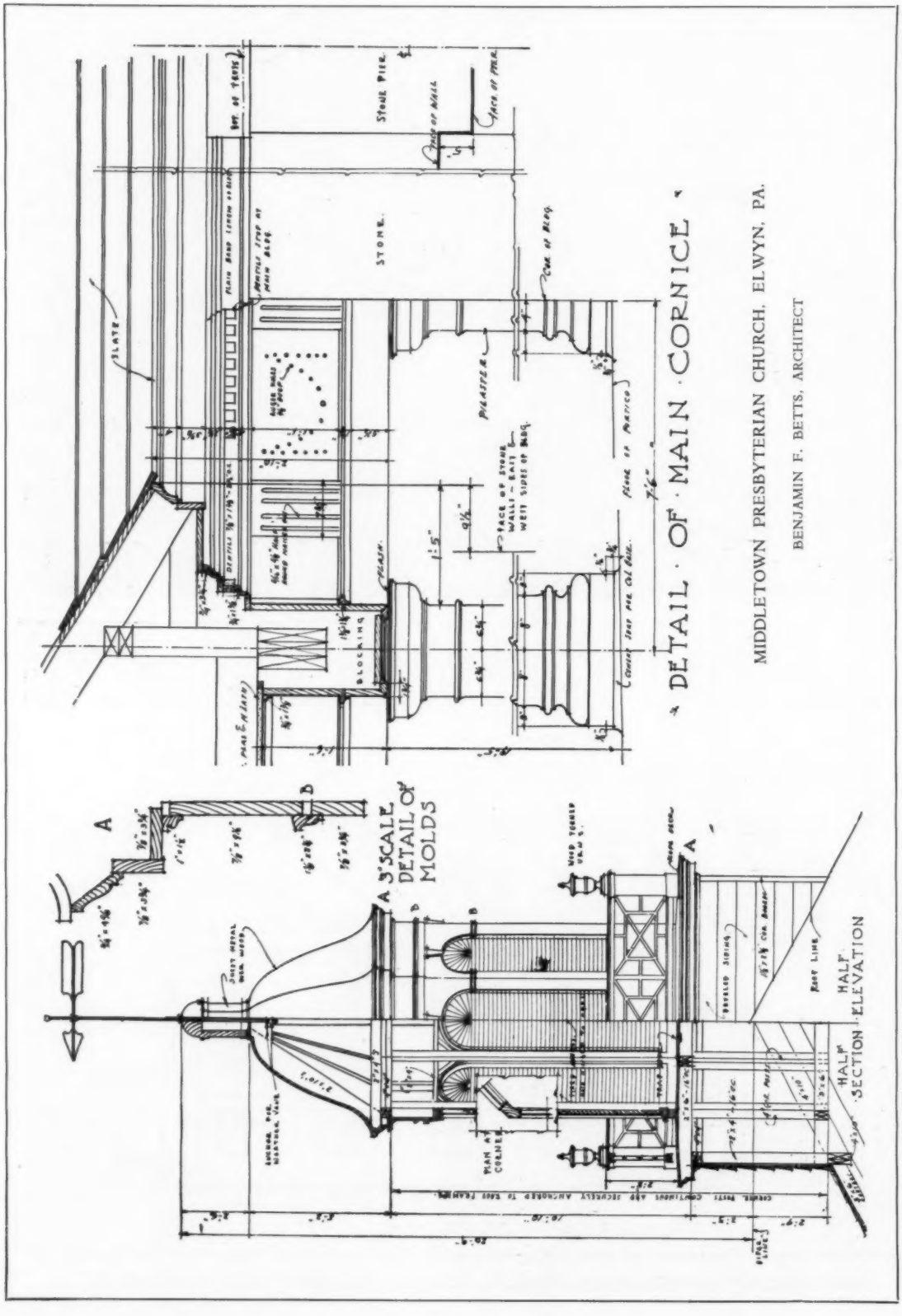
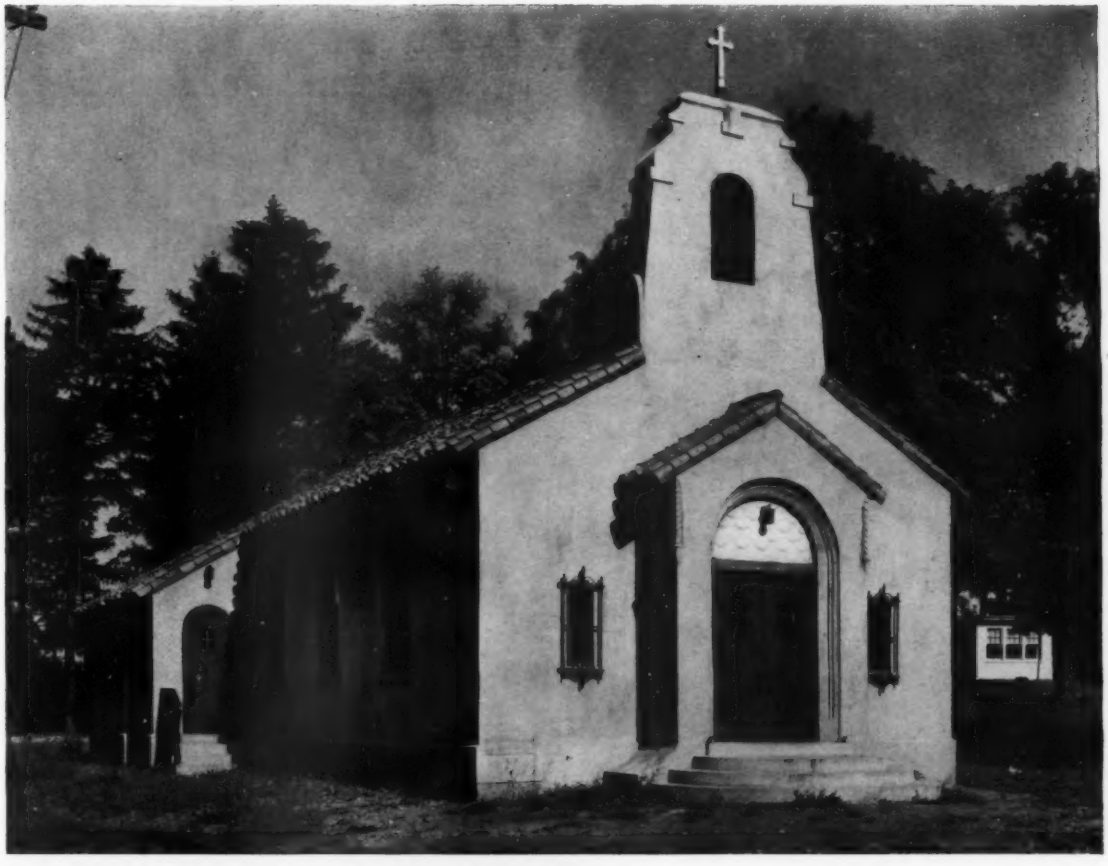


MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT

Photo by Tyler

MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.—BENJAMIN F. BETTS, ARCHITECT

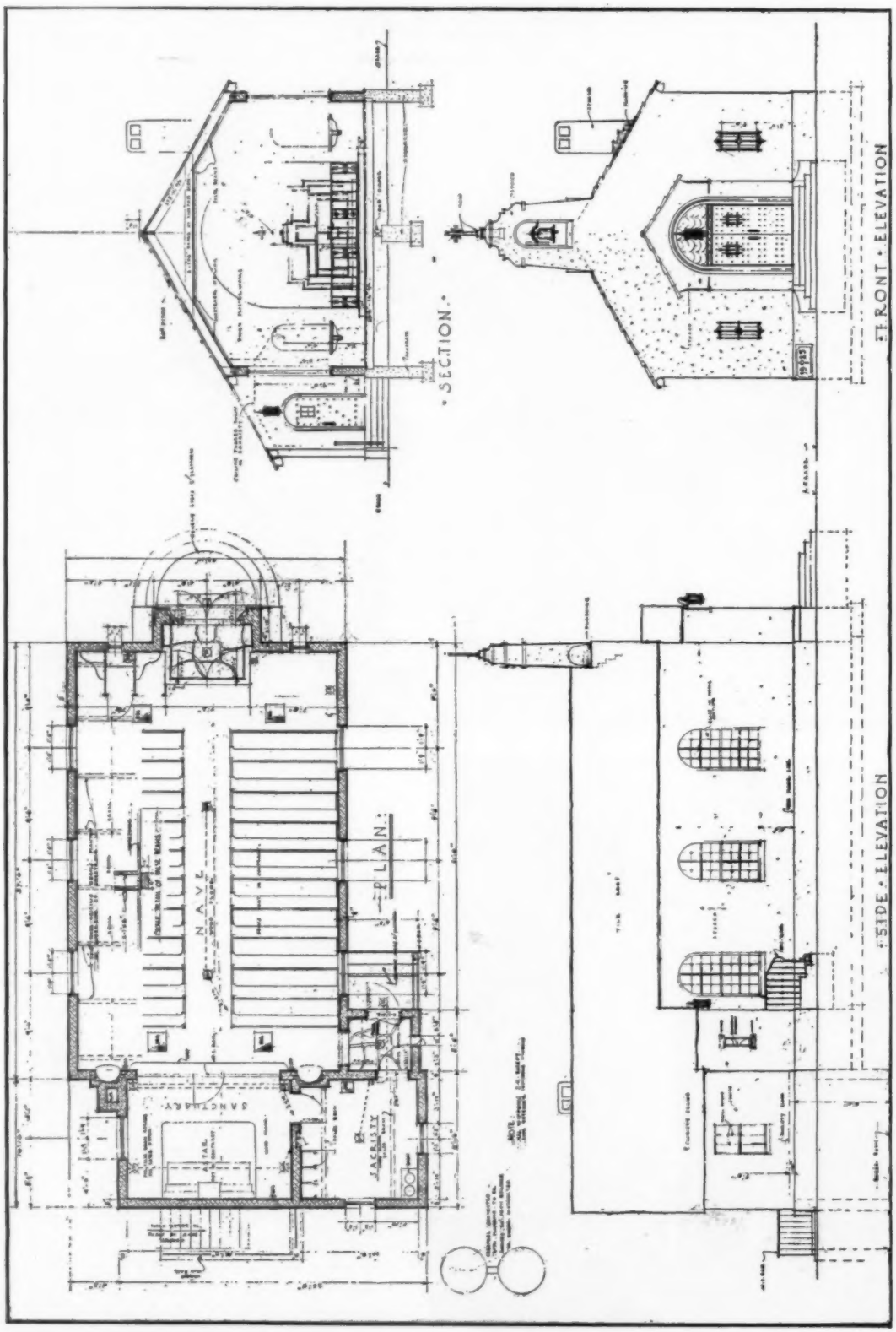

DETAIL OF MAIN CORNICE
MIDDLETOWN PRESBYTERIAN CHURCH, ELWYN, PA.
BENJAMIN F. BETTS, ARCHITECT
3" SCALE DETAIL OF MOLDS
HALF SECTION
HALF ELEVATION
STONE
SLATE
PILASTER
BLOCKING



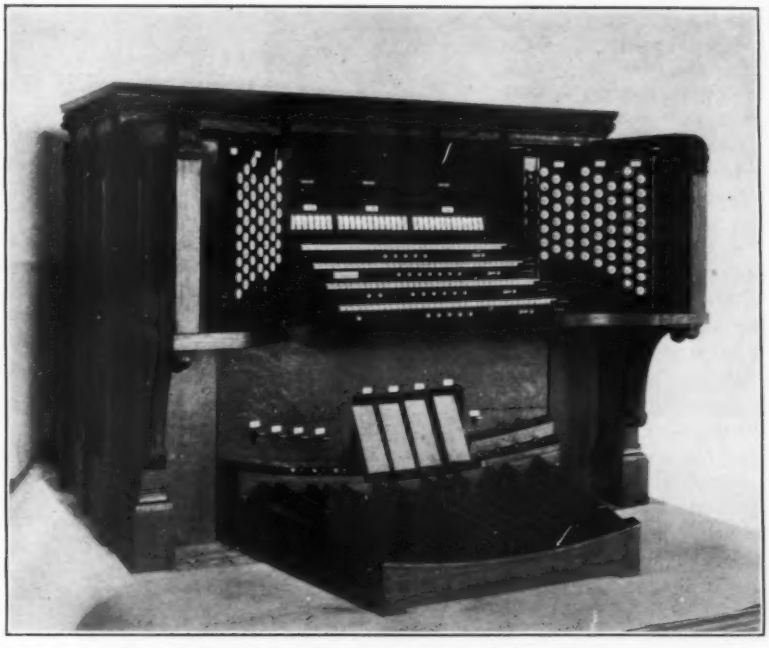
CHURCH OF ST. EDWARD, MILFORD, N. J.

ROBERT J. REILEY, ARCHITECT

THIS SMALL CHURCH, THE SEATING CAPACITY OF WHICH IS ONLY ONE HUNDRED AND TWENTY, IS LOCATED ON A TRIANGULAR LOT NEAR THE CENTER OF THE TOWN. THE BUILDING IS SURROUNDED BY LARGE TREES. THE OVERALL SIZES OF THE STRUCTURE ARE APPROXIMATELY FORTY-EIGHT BY THIRTY FEET



CHURCH OF ST. EDWARD, MILFORD, N. J.—ROBERT J. REILEY, ARCHITECT



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BOOK NOTE

THE PLANNING AND FURNISHING OF CATHOLIC CHURCH BUILDINGS

THE church may be considered as man's gift to the Deity. History records no architecture, no types of buildings more magnificent than ecclesiastical edifices, especially those built during the period extending from almost the dawn of Christianity to the blight of the so-called Reformation. Church architecture, in both plan and design, is closely related to Christian liturgy and symbolism. The church building must be suitable in plan for the performance of liturgical functions. The ecclesiastical architect today must not only be familiar with Christian liturgy, but he must make liturgy one of his most important studies; in addition, his function is to take into consideration the practical requirements of the church and mold its elements (the walls, the roof, and everything contained therein) into a harmonious and lovely whole. Edward Joseph Weber, in his new book entitled "Catholic Church Buildings—Their Planning and Furnishing," even goes so far as to state that the architect chosen for our ecclesiastical buildings should always be a Catholic. Catholic ecclesiastical architecture represents a field of study in itself. It includes not only churches and chapels, but schools, convents, rectories, chanceries, seminaries, Knights of Columbus buildings, and, in fact, all buildings pertaining to the Catholic Church, and the purpose of practically all is, in one way or another, to teach religion and bring souls nearer to God. Therefore, as Mr. Weber says, they should be planned by architects who are ecclesiastical specialists of standing, if proper attention is to be paid to their religious expression and character. The author, a Catholic ecclesiastical architect, pleads for the very best efforts of the brain and hand of man in church buildings. Art is the handmaid and expression of religion, and the Church, he says, is the mother of all arts. Mr. Weber, in a chapter on the Fallacy of Bad Building, writes: "We have, however, no more than begun to recognize the various faults, shams and make-believes in our buildings, such as compositions simulating marble, synthetic blocks imitative of stone piers or walling, steel trusses incased in wood to suggest solid wood construction, mosaic executed in a technique imitative of oil paintings, rubber wainscoting and flooring made to look like marble, terra cotta mimicking Roman travertine, not to mention the horror of a great deal of the indirect lighting and all the other shams and ignorant notions now being exploited in our ecclesiastical buildings." In the very presence of the source of all that is beautiful and true, sincerity, honesty, and truth should ever be the keynote of ecclesiastical architecture. In another chapter, the author gives some valuable advice on the grouping of parish buildings and the relation of building to site. There is a chapter devoted to the small church, seating anywhere from two hundred and fifty to four hundred persons. In this chapter, the author cleverly states that the mere fulfillment of liturgical precepts does not produce a soul-satisfying or beautiful church. He says that on account of the fact that the liturgical requirements of a small church are identical with those of a large one, it is apparent that the difference between the two may reasonably be reduced to a question of the degree of size and richness to be employed in their execution. The problem of designing the large church—the church set amongst towering skyscrapers—is treated in another chapter. There then follow chapters on such subjects as the design of altars, sacristies, pulpits, roods, and other church accessories, with interesting illustrations and valuable descriptive matter. The subject of church decoration is later taken up. The interior, the author states, should be so designed that it puts the one entering the church in the proper mood for communing with the Almighty. It should be characterized by repose and dignity, while its richness and splendor suggest the Glory of the Lord. All vulgar tawdriness, every hint of imitation or deception and all useless profusion of white marble must be strictly eschewed, he says. There is an interesting chapter on symbolism. Symbolism is rampant in the ceremonial of the Catholic Church, and in the planning, conception and decoration of ecclesiastical edifices. Various symbols are explained in this portion of the book and their manner of introduction in architectural schemes illustrated. The book closes with a chapter on lighting, heating and acoustics, and another on rectories, convents and schools, followed by a complete glossary of common technical terms used in ecclesiastical architecture.

In the text, the author not only shows his thorough understanding of the subject, but also possesses the ability to give expression to his thoughts and ideas in an interesting and clear style. The text throughout appeals by its earnestness and sincerity. We heartily recommend its reading by architects,—whether specialists in ecclesiastical work or not,—and by clergy and laymen alike.

Catholic Church Buildings—Their Planning and Furnishing. By Edward Joseph Weber, A.I.A., with an introduction by the Right Rev. John J. Swint, D.D., Bishop of Wheeling. Board covers, size 7½ x 10¾ inches; three hundred and seventy-five pages, with over two hundred and fifty full page and text illustrations. New York, Joseph F. Wagner, Inc. Price, $15.00.

THE ALTAR*

THE altar, strictly speaking, is a horizontal slab of stone or wood. It is supported by vertical slabs of stone or wood, and sometimes by pillars. If at all possible, it ought to stand in the east end of the church. Back of it may be one or more retables for the candlesticks, and a higher elevation for the crucifix or cross. Back of it may be a reredos, or a

*Reprinted from "Lutheran Church Art"

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triptych, or a simple curtain called a dossal. At its ends may be smaller curtains called riddle curtains, supported by riddle posts. Over it may be a tester, or else a dossal canopy.

The height of an altar seldom varies. The *mensa*, or horizontal "table" is usually three feet four inches above the floor. The width of the *mensa* is approximately 24 inches, not counting the retable. The width of the retable is about 12 inches.

The length of an altar may vary depending upon the size of the church. Among those who lay stress upon the Sacrament of the Lord's Supper, the altar will be conspicuous. Among those who would make the Eucharist a mere appendix, attached to the end of the service, and would celebrate it but four or five times a year, the altar is usually small and inconspicuous. In such churches the pulpit is usually extremely large, extremely ornate, and elevated well above the floor.

An altar ought to be somewhat more than one-third the width of the chancel, if it is to be correct in scale. If the chancel is 17 feet wide, the altar must be at least seven feet long. If the chancel be 18 to 20 feet wide, the altar must be eight feet or more in length. Good design demands that the altar be made long enough to form the terminating point of the composition.

The larger the church, the larger the altar, and the higher must be its elevation. In a small chapel, it may be elevated three steps above the nave floor. In a church of average size, an elevation of five, seven or more steps will be necessary. Cram, in his "Church Building," 1924 edition, states that an altar must be at least eight, but not over twelve feet long.

The retable is elevated six or seven inches above the level of the *mensa*. Upon it are placed candlesticks bearing genuine candles. Anything of a sham nature vulgarizes the altar. In the center of the retable is a third elevation, and upon this stands a crucifix or a cross. This higher elevation is essential, because candlesticks, vases and a crucifix, if all on the same level, look like a shelf in the establishment of a gentleman dealing in ready-to-use religious goods.

A dossal curtain is used where economy must be practiced. It is made of a rich fabric, usually brocatelle, and is hung perfectly flat and without wrinkles, as one would hang a tapestry. There is usually a dossal canopy bracketed to the wall, and this may have richly carved supports and crestings. The dossal is usually divided into three vertical panels, the central one slightly wider than the outside ones. The dossal is usually slightly wider than the altar is long.

Riddle curtains, if hung at the ends of the altar, should project at right angles to the dossal. They may be suspended from hammered iron brackets alone, or may be supported by a combination of brackets and riddle posts. Riddle posts are often surmounted by a small figure of a kneeling angel, bearing a candle.

If it can be afforded, a reredos of good design should be used. Spiky, jig-sawed erections are no longer popular. Wedding-cake effects must be shunned. A tall reredos composed of three square headed panels is the simplest type. This may be enriched by a wide band of good grape-vine moulding running across the top, and down the outer edges. It may have a cresting of pierced and carved wood. The center panel should be slightly wider than the outer ones. If the altar be of stone, which is very desirable, the reredos may also be of stone. Beautiful examples exist at Winchester, St. Alban's, Liverpool, and in America at St. Thomas', New York.

On the *mensa* of the altar are carved five Greek crosses, representing the Five Wounds of our Lord. One cross is carved near each corner, and a slightly larger one in the exact middle of the *mensa*.

The altar must stand upon the highest level in the sanctuary. This is in the form of a platform, extending about 36 inches in front of the altar, and cut off from 10 to 12 inches beyond each end of the altar. In churches with apsidal terminations, the altar stands somewhat away from the wall. If there be a square eastern termination, the altar stands either against the wall, or within two or three feet of the wall. The space under the altar, and back of it, must not be used as a storage place for vases, O-Cedar mops, loose-leaf hymn books, and broken fans with the advertisements of popular embalmers upon them.

ATLANTIC TERRA COTTA

THE February issue of *Atlantic Terra Cotta*, a monthly magazine devoted to the part played by terra cotta in architecture, is largely given over to illustrations of small commercial buildings. It is pointed out in the text that the advantage of terra cotta in small buildings lies in the fact that by its use, color and modeled detail are to be had at a moderate cost. Among the buildings illustrated are the Chrysler Show Room and Garage, Hartford, Conn., designed by Golden Storrs Co., and Childs Restaurant building at Atlantic City, N. J., George B. Post & Sons, architects. Copies of this interesting monthly magazine may be had by addressing the Atlantic Terra Cotta Company, 19 West Forty-fourth Street, New York.

BOOTH TRAVELLING FELLOWSHIP

THE College of Architecture, University of Michigan, Ann Arbor, announces that the annual competition for the George G. Booth Travelling Fellowship in Architecture will be held this year from April 6 to April 20.

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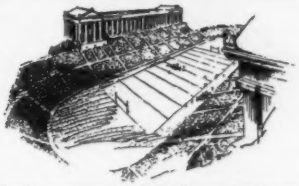
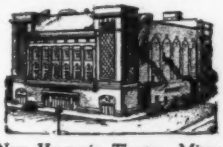


In the construction of the famous Stadium at Soldiers' Field, Chicago, scene of the great Dempsey-Tunney fight and the ARMY-NAVY football game, Milcor "Expansion" Products were used.



The New Hennepin Theatre, Minneapolis, is one of many theatres throughout the Country with plastering safeguarded by Milcor "Expansion" Products.

The mammoth Wisconsin Theatre, Milwaukee, is a noteworthy example of permanently beautiful, firesafe plastering on Milcor Metal Lath and allied products.

The Broadway Theatre, Muskogee, Okla., is also built for safety with Milcor Products.

• • •

Hundreds of theatres have been made safe through the use of Milcor expanded metal lath, ventilators, furnace fittings, rain conductor systems, marquees, skylights, metal ceilings and walls, metal roofing and other Milcor Products. "Build for safety!"

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MILWAUKEE CORRUGATING CO., Milwaukee, Wis.
Please send, without cost or obligation, "The Milcor Manual" on metal lath construction.

☐ Check here if interested in Milcor Products for theatre construction.

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City and State.....

Specifications of most products advertised in THE AMERICAN ARCHITECT appear in the Specification Manual

A COMMUNICATION

Editor, THE AMERICAN ARCHITECT:

AN editorial reference on The Publishers' Page of the February 20th issue of THE AMERICAN ARCHITECT gives the impression that the reason for the award of the Shakespeare Memorial Competition was the modern character of Miss Elizabeth Scott's design.

As I was the American member of the Jury, I would like to call your attention to the fact that this had nothing whatever to do with it. The theatre is to be built, as you stated, in a garden on the bank of the River Avon, a peculiarly beautiful location on account of the river. If you will study the plans reproduced in THE AMERICAN ARCHITECT, you will notice that Miss Scott is the only one whose plan took any recognition of the river frontage, either in its entourage or in the disposition of the interior of the building. In addition, the interior of the theatre was worked out much more practically in plan than any of the others in the opinion of the Jury. The question of style did not enter into the judgment, although I can state that all of us on the Jury felt that regardless of style, Miss Scott's building would look better than any of the others and was more logical in its development. As a matter of fact, it appealed to us as best, from all points of view, practical as well as aesthetic.

It might be worth while to publish this letter in case there may be misconceptions about the action of the Jury in the United States.

RAYMOND M. HOOD.

PRINCETON ARCHITECTURAL PRIZES—1928-1929

TWO competitive prizes of eight hundred dollars each, in the School of Architecture, Princeton University, are announced for the year 1928-1929. The prizes will be awarded to the winners of a competition in design to be held May 21 to May 31, 1928. This is the fifth year that prizes have been given.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1928, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18, 1928. Application blanks, and regulations governing the competition and award, may be obtained from the Director, The School of Architecture, Princeton University, Princeton, New Jersey.

NEW YORK TO HAVE $2,000,000 MUSEUM

THE first step in a campaign to raise $2,000,000 by popular subscription to erect a museum of old manners and customs was taken recently with the announcement that leading architects have accepted the invitation of the Museum Committee of the City of New York Building Committee to submit plans for a museum building.

The city-owned property at Fifth Avenue and 103rd Street was recently assigned to the project by the Board of Estimate.

Five architects will submit their plans in competition by March 30, namely, Grosvenor Atterbury, Delano & Aldrich, Joseph H. Freedlander, Benjamin Wistar Morris and John Russell Pope.

PERSONALS

Julius Gregory, architect, has moved his office from 49 West Forty-fifth Street to the Park Avenue Building at East Thirty-second Street, New York City.

Norman F. Marsh & Company, architects, have moved their offices from 1011 Broadway Central Building to 514-16 Architects' Building at Fifth and Figueroa Street, Los Angeles, Calif.

Carleton Monroe Winslow, architect, announces the removal of his office from 921 Van Nuys Building to suite 1001 Architects' Building, 816 West Fifth at Figueroa Street, Los Angeles, Calif.

R. T. Nunamaker, architect, has opened an office for the practice of architecture in the Citizens National Bank Building, Tyler, Texas, where he would be pleased to have manufacturers send catalogs and samples.

Announcement is made that W. M. Allen Son & Company, general contractors, Jefferson Building, Peoria, Ill., have adopted the A.I.A. filing and reference system and would be glad to receive catalogs with A.I.A. filing indexes printed on them.

Robert Fan, architect and engineer, has established his office for the practice of architecture and engineering at 50 Peking Road, Shanghai, China, and would appreciate receiving manufacturers' catalogs of building materials and equipment.

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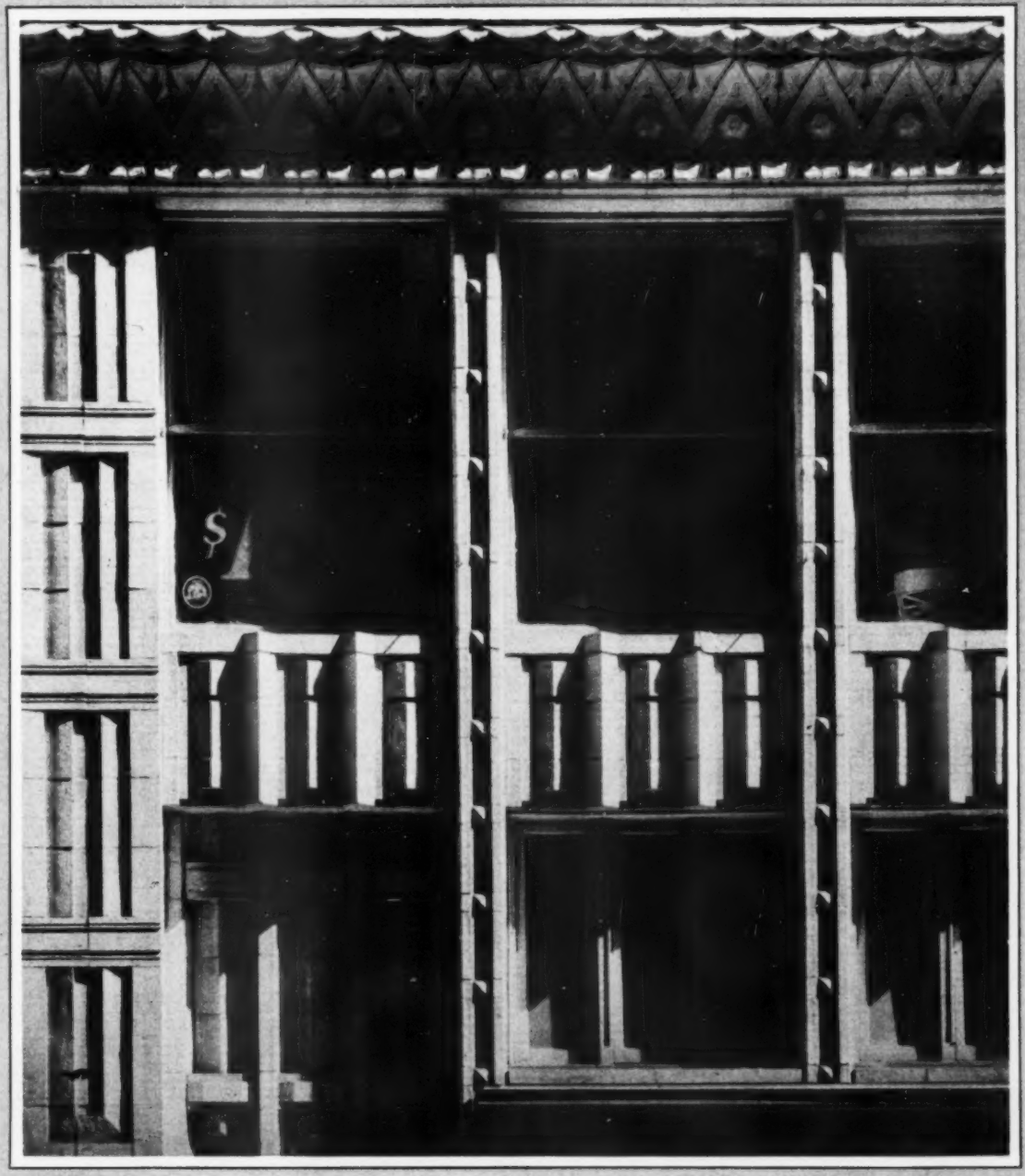
THE AMERICAN ARCHITECT

IN TWO PARTS · PART II · MARCH 20, 1928

TOPICAL ARCHITECTURE SECTION

MODERN BAND COURSES



COMMERCIAL BUILDING, NEW YORK—BUCHMAN & KAHN, ARCHITECTS

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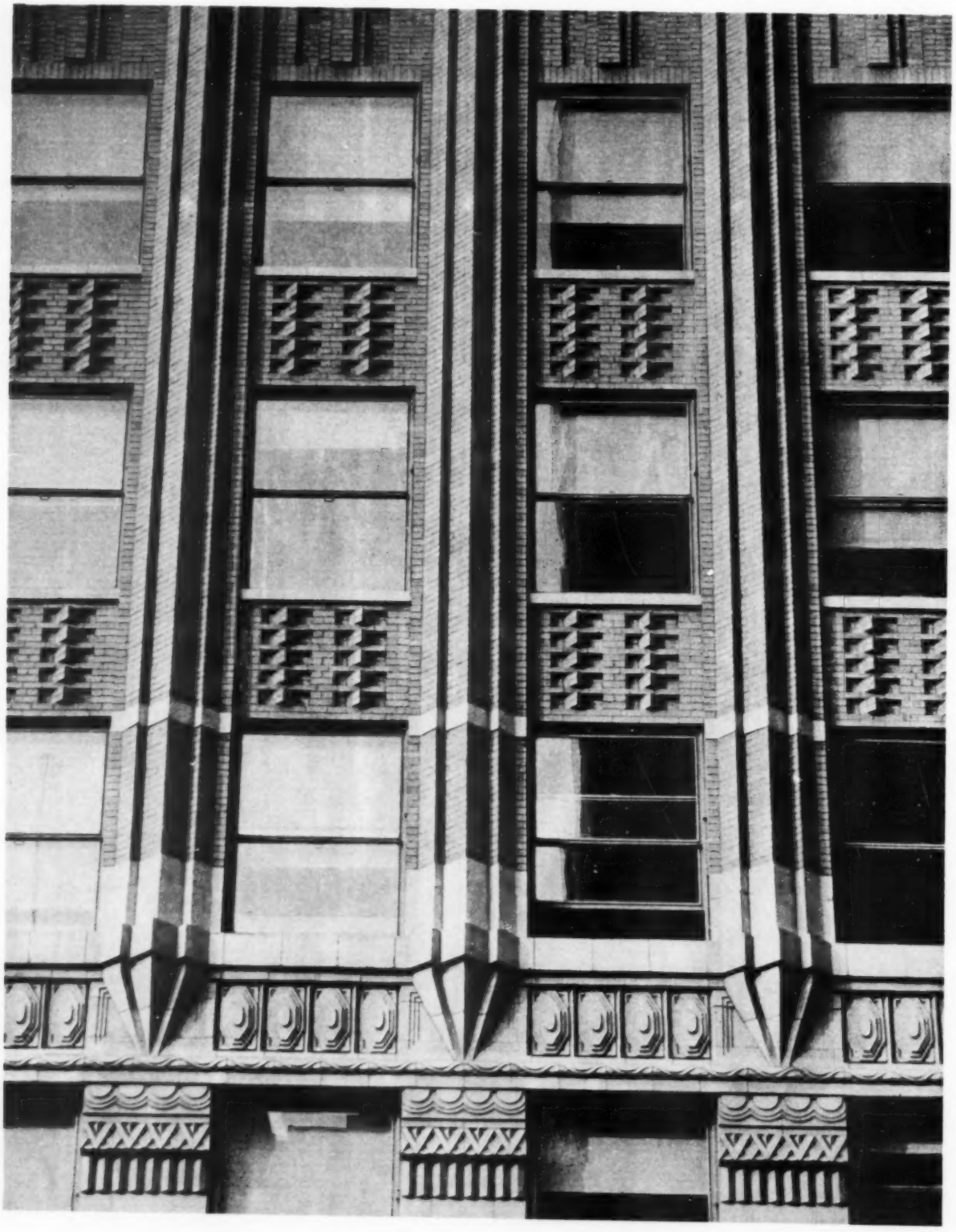

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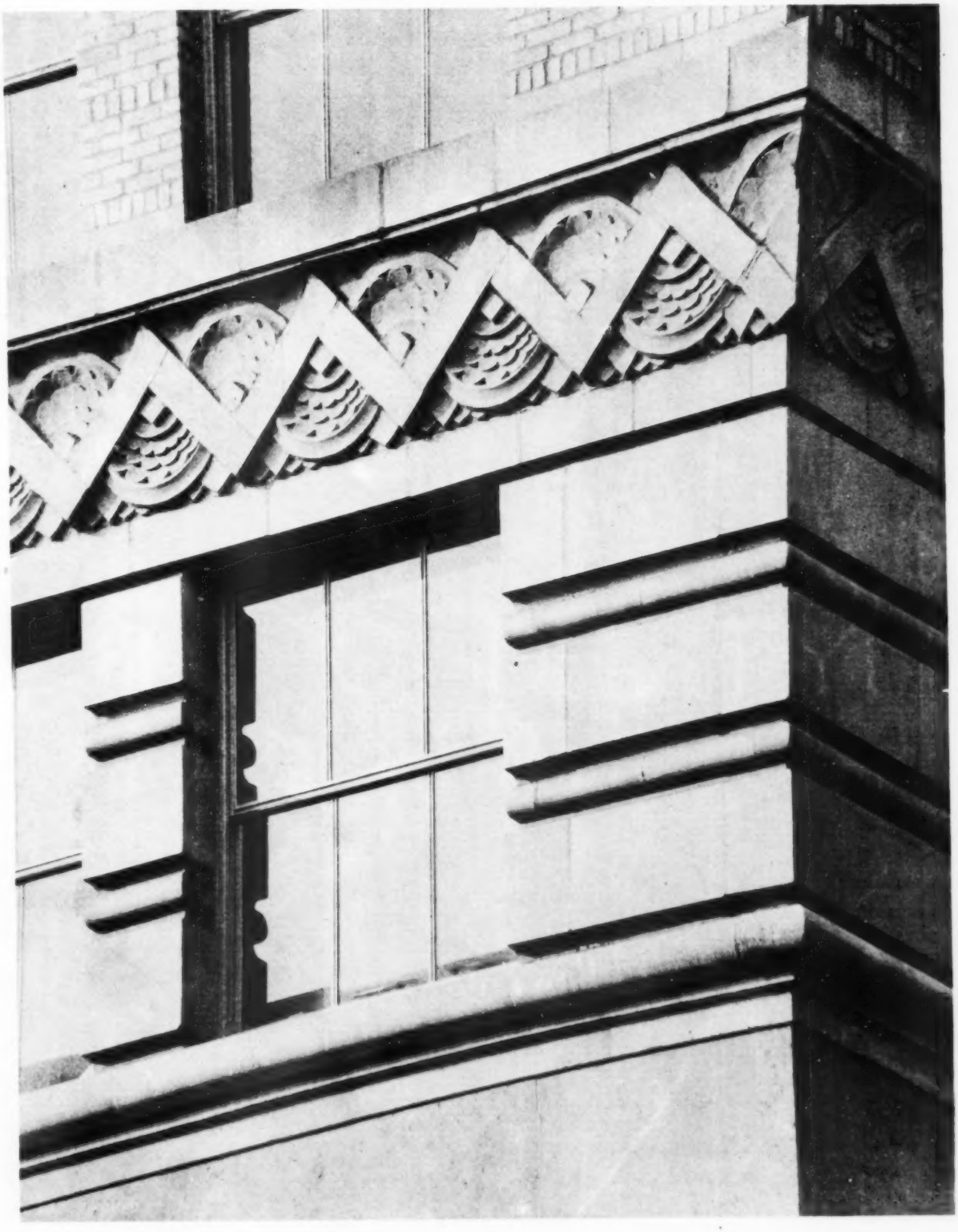

COMMERCIAL BUILDING, NEW YORK—BUCHMAN & KAHN, ARCHITECTS

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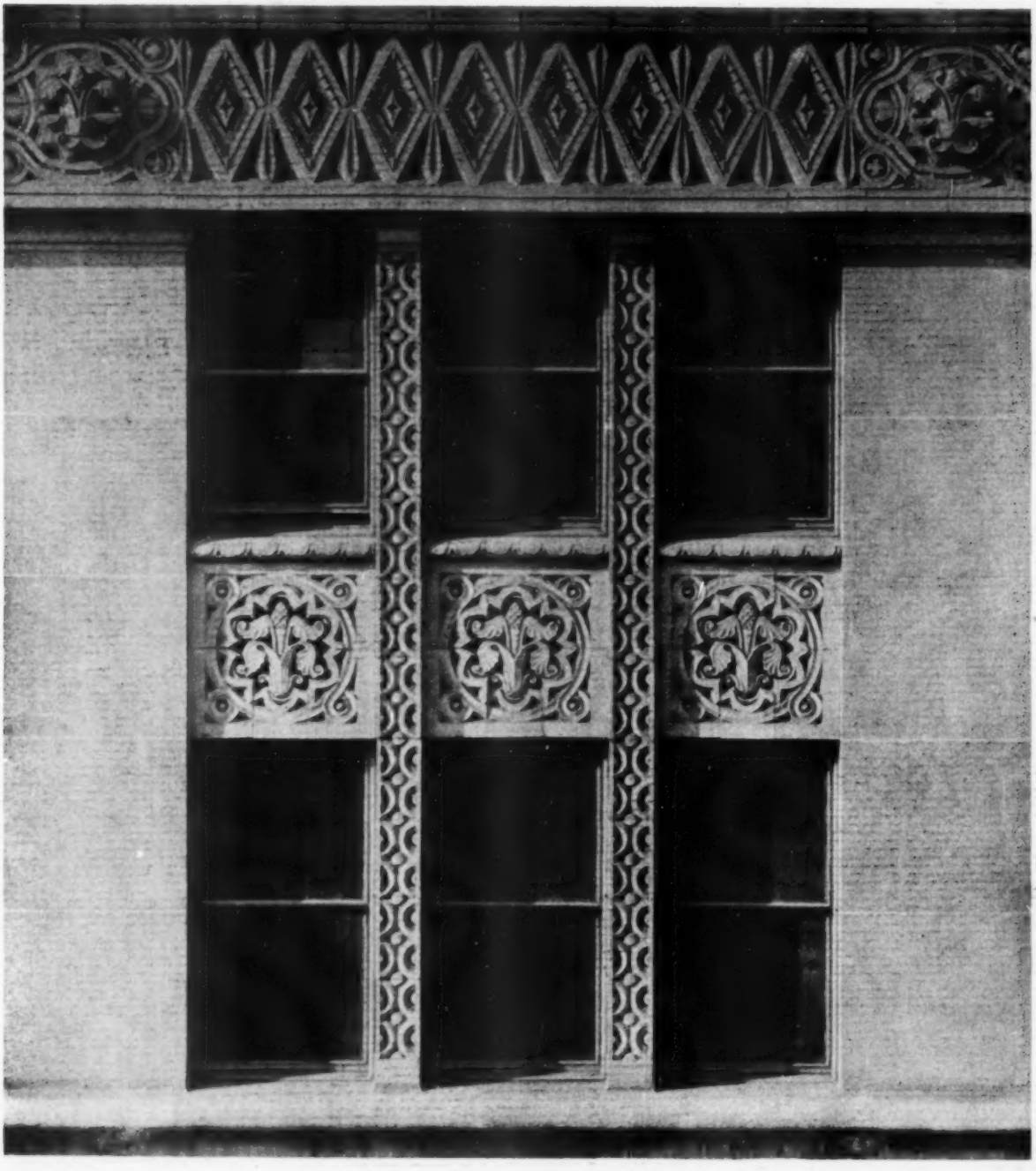

COMMERCIAL BUILDING, NEW YORK—BUCHMAN & KAHN, ARCHITECTS

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THE PUBLISHERS' PAGE

As announced in the March 20th issue of this journal, our next issue, that of April 20th, will be confined to the presentation of the Field Estate at Lloyd's Neck, Huntington, Long Island. To adequately cover the architectural features of this private development of over 2,000 acres and more than twenty buildings, it has been found necessary to increase the number of editorial pages beyond that comprising a regular issue. This has accordingly been done, and we are confident that our readers will find this issue one of unusual value and worthy of preservation for reference purposes. In preparing this issue of THE AMERICAN ARCHITECT for publication, the office of John Russell Pope, architects of the Field Estate, has given our editorial department full co-operation and placed at our disposal all office documents and records that might be of value to other architects suddenly faced with a problem of such magnitude as that under consideration.

Estates of this type are not of the average run of architectural practice. The individual buildings, that compose the living and operating facilities, may not offer a problem that is out of the ordinary so much as the office and field organization required to carry forward the multitudinous details of designing and constructing a residential estate, necessarily developed and built at one time. Somewhat over three years were required to clear the heavily wooded tract for road, building sites, and agricultural purposes; to install service utilities; erect the various buildings; and complete the landscaping. Daniel P. Higgins of the office of John Russell Pope has prepared an interesting article covering "the problem." Numerous excellent photographs will be utilized to demonstrate the solution of this problem. A. C. Frank of the architects' office, project manager of the Field Estate work, has written a valuable article describing the organization required to "run" a construction job of this character. Mr. Frank will also touch upon the service utility features of the estate and the analysis and solution of many individual problems that enter into the satisfactory conclusion of this type of residential development.

The publishers of this journal greatly appreciate the opportunity afforded through being given exclusive permission by Marshall Field to present this estate for the benefit of the architectural profession through the medium of THE AMERICAN ARCHITECT. The confidence thus expressed we shall endeavor to justify.

Many of our readers look forward to the sketches and entertaining articles by Samuel Chamberlain that are regularly presented in our issues of the 20th of the month. Owing to the fact that the Field Estate will require the use of all the editorial pages in the April 20, 1928, issue of this journal, the publication of Mr. Chamberlain's article, that would normally appear in that issue, will be deferred until our issue of May 5th. Mr. Chamberlain has forwarded to us a series of sketches of fountains in Viterbo, Italy, that are done in his usual inimitable style. The sketches and the article accompanying them will lose no interest through the slight delay in publication.

Universities and colleges throughout the country have in recent years found it necessary to embark upon extensive building programs. Perhaps few of these developments have equal architectural interest to that which has been done and is now being done at Yale University. We feel fortunate in being able to illustrate in this issue the recently completed William L. Harkness Hall, at Yale University, designed by Delano & Aldrich, architects.

In the May issue of *House and Garden* there will appear an advertisement setting forth the advantages of architectural service. This advertisement is being inserted by THE AMERICAN ARCHITECT as concrete evidence of our desire to assist the architectural profession in every way within its power. The advertisement has been prepared with the idea of not only extending the more general use of the architect's service, through emphasizing the value of such service, but also to clarify in the mind of the layman the architect's position and relation to his client as an expert advisor in planning, designing and construction. THE AMERICAN ARCHITECT has ever sought to serve the architectural profession with every means at its command. In the present instance, which is more or less of an experiment, it has even gone outside of its own pages in a sincere attempt to be of practical service. We shall welcome comments upon this procedure and any evidence that will tend to show the value or weakness of the advertisement as inserted in a magazine widely read by those who should avail themselves of architectural service.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

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EXAMPLE OF SPANISH DOORWAY, TOLEDO, SPAIN

THE AMERICAN ARCHITECT
April 5, 1928

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